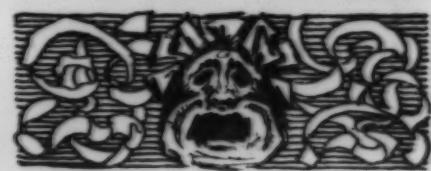


TWENTY-FOUR! PAGES.



THE NEW YORK



# DRAMATIC MIRROR

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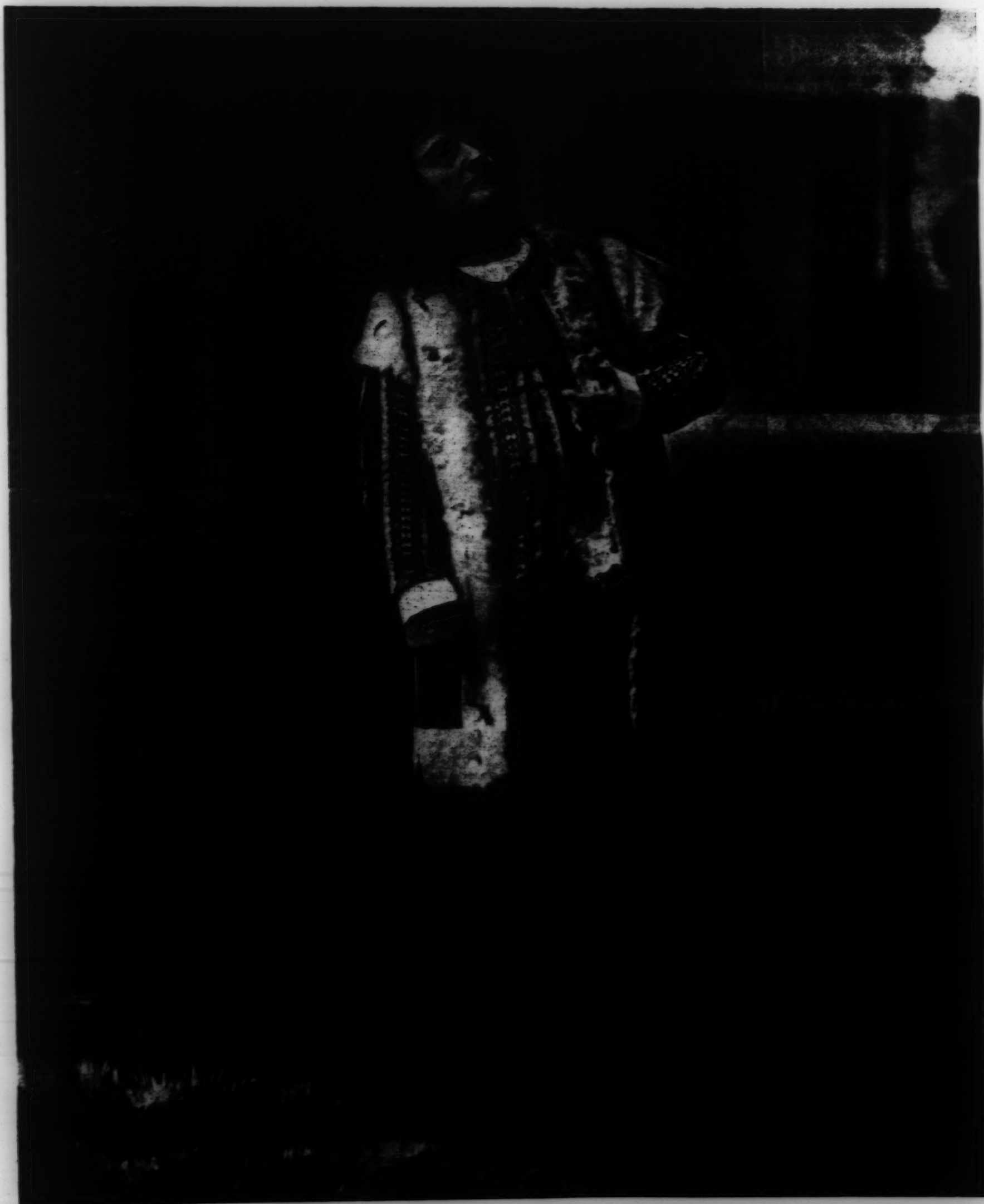


Photo by Baber, Columbus, O.

THOMAS W. KEENE.



## MIRROR INTERVIEWS.



Photo by Butler.

MRS. MARY E. BARKER.

If you need a mental tonic you should spend an hour in the society of Mary E. Barker. She has a merry eye and a merry laugh and enthusiasm for her profession and things in general. The passing years have taken from her none of her youthfulness nor buoyancy of spirit, as passing years are wont to do. Mrs. Barker is as young at heart as she was when, a slip of a girl of fourteen, she was given a thinking part in one of the first productions of Uncle Tom's Cabin.

"We players never grow old, you know," she said to a MIRROR man the other day. "It were the right sort we are always children in spirit, no matter how distant may seem the time when we were children in fact. To speak personally, since you have asked me to do so, my own childhood days do not seem very remote, although I began my stage career more years ago than many now strutting their fretful hour upon the stage can boast in their lives."

"No, I am not English, although many persons have thought so and Henry Irving even went so far as to name the English county of which he imagined me a native. I was really born in the Seventh Ward, in Henry Street near Market. There was quite a theatrical colony in that neighborhood then. East Broadway was a fashionable promenade and the Bowery was the Rialto. The Bowery Theatre was the most prominent and popular and Niblo's Garden was the most aristocratic theatre in town. I became stage 'struck' at the mature age of fourteen and was one of four foolish young misses of Henry Street who went over to Brooklyn one day—we hadn't the courage to apply at the Bowery Theatre—and asked for positions as superns at the Park Theatre, at which a company under the management of Forrester and Donnelly was presenting Uncle Tom's Cabin. We were engaged, at \$5 a week, and thus I began my theatrical career."

"The leading woman of the company was the beautiful Charlotte Crampton, the finest actress, in my opinion, that America ever produced. Old actors say that she was the greatest Richard, except the elder Booth, that we have had, and she gave wonderful performances of Iago, Hamlet, and Shylock. Despite her remarkable success in these masculine characters she was one of the most womanly women I have ever known. She went to the War and was a spy, chiefly because she wanted to be near her son, who was a soldier. David Graham was the leader of the orchestra of this company. I got along famously. I was intensely enthusiastic and drank in the lines of the play with an unquenchable thirst. When, therefore, one day, after I had been with the company about two weeks, the stage-manager looked down at me critically and said:

"I have just received word that Miss— is ill and will be unable to appear to-night. I wonder if this little girl could speak the lines of Mrs. St. Clair."

"I answered very promptly: 'Yes, sir, I'm sure I can,' and I did, for some nights, until the young woman who regularly played the part was able to reappear."

"At the end of the Brooklyn engagement my mother was persuaded by the manager and some of the ladies of the company, who promised to look out for me, to let me go on tour. And thus, while still a little girl in short frocks, I became a full-fledged actress. We traveled through New England presenting a repertoire at little town halls. Few of the places we visited could boast a theatre. This was about the close of the War. You may imagine the enthusiasm that Uncle Tom's Cabin aroused in New England."

"Following came four or five years of barnstorming. Then I was with the company, including Marietta Ravel (Mrs. Mart Hanley) and Kate Fisher, which produced Maseppa. This revival made something of a sensation for the reason that before that time the part of Maseppa had been played by a man. Our production was the first in this country, I think, of what we called the undress plays—that is, plays which display the female form extensively. But there was no suggestiveness, nothing coarse nor vulgar about Maseppa; nor need there ever be about similar exhibitions if they are attended and viewed in a proper spirit. This reminds me of one of Maurice Barrymore's clever remarks: 'To the pure all things are pure.'"

"To follow along the line of my engagements as correctly as I can remember them, I next became a member of John Jack's Stock company in Jersey City, and then of the National Theatre in Washington. I next traveled a season with Lucille Western and finally went back to my first love, Uncle Tom's Cabin. I joined the company of Mrs. G. E. Howard, who, after having been in retirement for years, returned to the stage and made a fortune with good old reliable Uncle Tom. I was Aunt Ophelia. We went to the Grand Opera House, New York, in 1876 with Uncle Tom, intending to remain two weeks. You will get an idea of our success when I tell you that we stayed twenty-seven weeks. We were the first company, moreover, that had ever achieved a success at this theatre. Previously a long list of failures had marked its career, and it had become known as 'the graveyard.' The next season at the Fifth Avenue Theatre we repeated our success."

"During the seasons of 1879-'80 and '81 I was in Fanny Davenport's company. We had a repertoire of eleven plays, and she and I were the only members of the company who played in all of them. I was next engaged by Laura Don, who produced and starred in The Daughter

of the Nile. It was a great success and Laura Don deserved it, for she was a magnificent woman. Not only was she a fine actress, but also an excellent painter. I remember that one Sunday morning, just before the opening, we found that we needed a large oil painting. We did not know where to borrow one, so our star sat down at eleven o'clock and by four had a picture completed that was beautiful to the eye, whatever art critics might have said of it. Laura Don's real name, by the way, was MacDonough, and she was the mother of Glen MacDonough, the playwright. I played a character part in The Daughter of the Nile, and scored my first metropolitan success. In 1881 I joined A. M. Palmer's company, playing A Celebrated Case."

"My next engagement was the beginning of the happiest period of my professional life. I became a member of Dion Boucicault's company. I remember that I was fearfully nervous at the first rehearsal. I had heard so much of Mr. Boucicault, and he seemed such a great man to me, that I felt quite overawed in his presence. As I was repeating my lines, he suddenly interrupted me:

"Haven't you a brouge, madame?"

"I think I can affect one," I answered.

"Well, I don't want a rough brouge; it isn't becoming in a lady. I want just—"

"Just an accent, like this," I broke in, and then repeated a line.

"That's it, exactly," he exclaimed, and engaged me on the spot for two years. I remained with him until his death—nearly a decade afterward. It was a period ploughed and furrowed by vicissitudes. We scored great successes and more than one failure. The most distinguished of the former was The Jilt, which was produced in San Francisco on May 24, 1885, and in which I, as Mrs. Welters, the horse trainer, scored the greatest success of my career. After a most prosperous tour of this country with The Jilt we opened in London in July, 1886. It was the flag end of the season and just after disastrous failures of some American plays that had been great successes in New York. That I was apprehensive of the result of the first night is putting it very mildly. I trembled when I thought of it. But when it came, Dame Fortune smiled. The laurel wreath of success crowned our efforts and I, partly because the character I played was new to the London public, made a great individual hit. It was a happy time. The doors of society were opened to us, and I met many very charming people. I thought then and have often thought since of the difference between the treatment accorded plays and players by London theatregoers and those of New York. If they don't like you over there they are in no way 'backward in coming forward,' as the Irishman said, to tell you so; but if they do like you they are loyal to the end. There is no forgetfulness nor fickleness. The New York public, on the other hand, is, I think, the most fickle and forgetful in the world. Old Boston is like London, and is loyal and appreciative of good work above all other American cities. San Francisco in my opinion stands next to Boston. But even hustling, mercenary Chicago is superior to New York in the matter of faithfulness to favorites."

"To return to the thread of my story: Mr. Boucicault met with more failures than successes during the last ten years of his life. But he took defeat nobly. I remember in Chicago, he put on a play called Robert Emmett. It was a most unfortunate time for a production, as it was the night of Cleveland's first election and the people were in a state of such suspense and excitement that they could not bring themselves to consider the details of a play. The second act was the strong one, and we knew that the play would stand or fall upon it. When the climax of the act was approaching, Mr. Boucicault was sitting back in the greenroom waiting at a nervous tension for the verdict of the audience. When the climax came and the curtain fell the applause was light. Mr. Boucicault knew that his play was a failure."

"Well, Barkie, dear, they don't seem to like it very well, do they?" he called out to me in a cheery voice as I passed.

"No, Governor, dear, I'm afraid they don't," I answered.

"Well, never mind," he replied; "we'll give them something they like a little later."

"That was all I ever heard him say about the failure of a play upon which he had spent much time and money. After my first engagement with Mr. Boucicault we made another engagement 'until death do us part,' as he expressed it. He began to fail in the later eighties, and depended upon me more and more. He would forget his lines and I would stand close to him and give them to him. He would never make a business move, even to the engaging of an actor, without first asking my advice. 'You are my staff and my rod, Barkie, dear,' he said to me one day. And that, indeed, seems to have been my role through life. In any emergency 'Barkie' is always called upon. It began with my first engagement, when, a mere child, I was asked to play Mrs. St. Clair in Uncle Tom's Cabin, and it has continued ever since—even to the sewing on of buttons. The boys of the companies I have been in have invariably come to Barkie when they have wanted mending done or needed a little motherly attention. On numerous occasions I have acted in the capacity of a savings bank, and one, moreover, that insisted upon a regular weekly deposit. A good many actors have thanked me for this at the end of the season. Thus the men of companies I have been in have often been called 'Barkie's boys,' and I am quite proud of the term."

"But to return to Mr. Boucicault. When he ceased to act himself, he wrote a play for Sol Smith Russell which he was careful to see contained a good part for me, in fulfillment of our engagement 'till death do us part.' After a season in this play with Mr. Russell, I rested for the first season since I have been upon the stage that I have not been professionally active. I rejoined Mr. Russell's company to play at Chicago during the progress of the World's Fair, and in the Fall of 1892 was in the cast of Ye Earle Tronble. I was then necessarily a member of The Rosedale, Rival Candidates, and The Glimpse companies, and finally, to bring us up to date, I was engaged for Tess of the D'Urbervilles. After playing rollicking comedy parts all my life, I have become a stage villainess. I was riding uptown in a car last season when I heard two women, evidently mother and daughter, discussing Tess:

"And that Mrs. Derbyfield," said the mother, "what a vile creature she was. I wouldn't speak to that woman; I wouldn't let her pollute me by the touch of her fingers on or off the stage."

"But, mamma," remonstrated the daughter, "that was only the character, and not the woman who played it."

"It doesn't make any difference," answered mamma; "she must be wicked to be able to play such a character."

"I wish somebody had been along to enjoy this little dialogue with me. As it was, I couldn't restrain my laughter. In fact, I'm always laughing, in season and out. My inability to restrain my hilarity has occasionally been a great embarrassment to me, but on the whole, it has been one of the blessings of my life."

When I have felt like crying I have laughed instead. One day a friend said to me:

"Barkie, I believe when they nail down the lid of your casket you'll laugh in their faces."

"Well," I answered, "if I am able to laugh, they won't be able to get that lid down very far."

## THOMAS W. KEENE.

A counterfeit presentment of the most popular character of the well-known tragedian, Thomas W. Keene, appears on our front page this week. It pictures Mr. Keene as The Duke of Gloster in Richard III., a part which he has played over two thousand times during his career, which has extended over a period of seventeen years. Mr. Keene is in his fifty-seventh year and occupies a most prominent position among American tragedians of to-day. He is indeed the only one who has confined his efforts strictly to the Shakespearean and other standard plays in which Forrest and Booth were famous.

Mr. Keene will begin his season on September 5 at McVicker's Theatre in Chicago, opening in Richard III. The other plays of his repertoire are Othello, Julius Caesar, Louis XI., Richelieu, Hamlet, and The Merchant of Venice. Mr. Keene will this season, as last, be under the management of the popular young tragedian, Charles B. Hanford, who plays the leading and opposite roles to Mr. Keene in his entire repertoire.

The tour of Mr. Keene last season, under Mr. Hanford's management, was an artistic as well as a pecuniary success. The plays are mounted with appropriate scenery, of which a large carload is carried. The company for the coming season will be the largest Shakespearean organization in the country, including twenty-five people, all of whom have been selected with strict consideration as to their special fitness for the positions they are to fill. The complete supporting company is as follows: Lucia Moore, Mary Timberman, Mrs. S. A. Baker, Marie Drouah, Antoinette Rochte, George Morton, Carl Ahrendt, Lawrence Lowell, John Milton, Arthur Stanford, Paul Taylor, Richard Buhler, Arthur Young, Edwin Gallagher, D. F. Murphy, J. D. Crowley, M. C. Stone, F. H. Crosby, Charles Sands, Master Wallace Leigh, Thomas A. McKee, advance representative; Frank G. Connelly, business manager.

## THE INDEPENDENT THEATRE.

The Independent Theatre is an accomplished fact. With the exception of a few minor details, all arrangements have been completed and a series of matinees will be inaugurated late in October with Ibsen's John Gabriel Borkman, under the stage direction of E. J. Henley. Following this, the Norwegian dramatist's Ghosts, Hedda Gabler, and A Wild Duck, will be given.

Every effort is being made to secure new plays, if possible of native manufacture, and several are under consideration, although but one has been actually passed upon for production. This is a translation from the French by a young Parisian painter, writing under the nom de plume of Pol Laurent, and is to be called Philistinism. The action takes place in the Quartier-Latin of Paris, and several of the characters are sketched from actual types—notably the leading male role, which is modeled on the personality of the eccentric Paul Verlaine. It will probably be done in Paris before it is produced here in December.

The plays will be mounted adequately, but without any great attempt at elaborateness, and the best available players will be secured for each production. Charles B. Cochran is the general director of the enterprise.

## SECRET SERVICE ON THE CONTINENT.

The French translation of Secret Service will be produced at the Renaissance Theatre, Paris, on September 23. This is Sarah Bernhardt's house, and Charles Frohman and the tragedienne will be joint managers for the run of the piece. The stage-manager of the American company, Ira Harbo, and Mr. Williams, of the Garrick Theatre, with a force of stage mechanics, will sail for Paris on September 4, to take care of the setting and mechanical handling of the play. Mr. Frohman will be represented at the Renaissance by Charles Dillingham, who is now in Paris. The American manager is endeavoring to persuade Madame Bernhardt to appear as Edith Varney in at least one performance of Secret Service, which play may soon be seen also in Berlin.

## FUNERAL OF CHARLES COOTE.

The funeral of the late Charles Coote occurred last Wednesday at an undertaker's rooms in First Avenue, this city. There was no ceremony, and the remains were removed to Evergreens Cemetery for interment. A handsome floral memorial was sent by Roland Reed's company, of which the dead actor had been a valued member. Among those at the funeral were George C. Boniface, Louis Aldrich, W. T. Hall, J. H. Magonigle, John H. Bunney, John Fredericks, Charles Craig, Thomas Kierns, Mr. and Mrs. Holbrook Belknap, Mr. and Mrs. J. Wesley Rosenquest, Mrs. Louisa Eldridge, and Emily Lewis. The undertaker, named Charles J. Coote, was no relative of the deceased.

## AN ACTOR'S KINDNESS REMEMBERED.

One hundred and thirty-five members of Saginaw, Mich., Lodge 77, F. and A. M., attended W. S. Hart's performance at the Saginaw Academy of Music on August 19, and presented to the actor a magnificent floral Masonic emblem. In 1895 two members of Saginaw Lodge were injured in a railroad wreck at Manistee, Mich., and Mr. Hart, also a Mason, went to their aid. One died in his arms, and the other, by the actor's care, was nursed back to life. The Masons of Saginaw had not forgotten Mr. Hart's action, and they took advantage of his first visit to their city to fittingly demonstrate their admiration and regard.

## HAWTHORNES AT HOME IN LONDON.

The Three Sisters Hawthorne have leased the Lundy homestead, in South Hill Park, Hampstead Heath, and will occupy it during their stay in London. At the housewarming, August 8, the American colony was well represented. Among those present were, Marie Tempest, Julia Mackay, Lottie Collins, Harriet Vernon, Bessie Wentworth, Mr. and Mrs. Leslie Stuart, Paul Arthur, Robb Harwood, George Adeley Payne, Harry Lundy, Vernon Doucet, Frank Glenister, John E. Nash, Robert Vernon, and L. J. Rodriguez.

## MANAGER HANLEY'S OPENINGS.

Manager Mart W. Hanley's attractions open early. Robert Mantell began his season last evening at Stamford, Conn., presenting W. A. Tremayne's new play, A Secret Warrant, and H. A. Du Souchet's latest farce, My Wife's Step-Husband, will be first produced on September 14, at Bethlehem, Pa. Julian Mitchell has been engaged to stage the play last named.

## PROFESSIONAL DOINGS.



The portrait above is of Hart Conway, who in 1894 organized the Chicago School of Acting, which from its inception has been a marked success. Mr. Conway, an actor of the widest experience, has been ably assisted in the practical work of the school by his wife, professionally known as Alice Brookins, who for many years held the position of leading lady with such stars as Lawrence Barrett, Mary Anderson, Modjeska, and others. Mr. and Mrs. Conway have been particularly fortunate in placing their pupils to advantage, and many of them are rapidly coming to the front. Among recent engagements made by the graduates of this school are those of Constance Williams for leads with W. S. Hart; Marshall Stedman with E. H. Sothern; Lucy Morrow with A. Ward of France; Robert Kelly with Augustin Daly; Arthur Lay and Zella Faldi with Sowing the Wind; Joseph Treacy with Digby Bell, and Elsie Sturtevant with Margaret Mather. There is no lack of practical work at this school, as in addition to quarterly matinees at the Grand Opera House Mr. Conway gives a monthly matinee in Handel Hall. These are attended by large and fashionable audiences, and such managers as may be in Chicago at the time. Among many new plays to be produced this season will be an old comedy by Carlo Goldoni.

Whitney Bennington denies his reported engagement with the Kinneman-Martell company.

Carrie Esler states that it was not she, but her brother Michael, who was married at Pittsburgh on July 14. The bride was Theresa Greimer.

The Grand Central Theatre Company has been incorporated in California to erect a new playhouse in Oakland, modeled upon Morosco's in San Francisco. The directors are A. H. Blow, C. S. McNally, Alexander Thomson, Charles Stewart, and F. W. Stechan, former manager of the Oakland Theatre.

Rudolph Aronson's new Spanish waltz, "The Mariquita," will be danced by Willie Collier and Louise Allen in The Man from Mexico, and will be performed for the first time by the Bijou Theatre orchestra next week.

Beatrice Ingram has closed her fourth season at Peak's Island where her many friends hope to see her again next season.

The Metropolitan Theatre Company have secured from Howard and Doyle the right to produce Lady Audley's Secret, Ten Nights in a Barroom, East Lynne, Kathleen, Uncle Tom's Cabin, and Dora.

George W. Larsen, the leading man of Owen Ferres's Repertoire company, was taken suddenly ill last week in Bridgeport, and in consequence the company was forced to close for the week. Mr. Larsen has recovered sufficiently to resume his part, and the tour was continued last night at Paterson, N. J.

Rose Ettinger, an American girl, will make a concert tour of Europe, beginning October 21, under the management of Herman Wolff, of Berlin. She has just completed a two years' course under Madame Marchesi, and is at present visiting her parents in Waterloo, Iowa.

John W. Rough is painting the scenery for the original sketches made by him at Old Point Comfort, for the production of The Wrong Mr. Wright to be produced at the Bijou Theatre next Monday by Roland Reed.

John E. Kellard is dramatizing Harold Frederic's novel, "The Damnation of Theron Ware."

Louise Perine-De Vere is at the New York Post Graduate Hospital recovering from a severe surgical operation.

Emma Cummings has resigned from the cast of Straight from the Heart.

The Herrmanns left last Wednesday for Chicago, where their season will open.

Della Clarke returned on Wednesday from the G. A. R. encampment at Buffalo, where she had a most enjoyable time as a guest of the Daughters of the Revolution from Detroit.

Plans for a large and commodious opera house at Lowville, N. Y., have been completed. Work on the new structure will be commenced at once. The house will have a seating capacity of one thousand. A. G. Virkler is the proprietor.

The Spanish Government has decreed that artists belonging to the aristocracy may not use their titles on theatre bills.

Manager Edwin P. Hilton has devised a gorgeous letter-head to help exploit Monroe and Hart in The Gay Matinee Girl, which, he says, is a sure winner.

Louis W. Fritzkow, the tenor, has opened his second season with Primrose and West, and is scoring strongly in his illustrated songs.

John A. Himmelein's Ideals opened their fourth season at Warren, O., August 30. Beatrice Earle and Chester De Vonde are featured. Howson's Twentieth Century band and orchestra is again with the company. The repertoire includes Eagle's Nest, Hand of Fate, Devil's Web, North and South, Storm Beaten, and Little Ranch Heroine, each presented with special scenery.

Charles Frohman has arranged to present Paul Potter's new play, The Conquerors, simultaneously at the Empire, in this city, and at St. James', in London.



## IN OTHER CITIES.

## SAN FRANCISCO.

At the Baldwin David Belasco's Heart of Maryland has proved all the success that was anticipated for it. Business has been very big throughout the week 16-21, and there is no doubt that the audiences will be large during the four weeks' run of this play. Everything about the production has made a hit in this town. The play itself moves its auditors to extraordinary excitement, and ringing applause comes from all parts of the house nightly. Mrs. Leslie Carter has received untold praise from everybody, critics and all, and from her very first appearance became a pronounced favorite. We rather expected to see in her the usual form of the manufactured society actress, and people were carried away with surprise to see instead perhaps one of the best emotional actresses on the American stage. She gives to the play an intensity that is really more a part of herself than of the drama, and certainly she is no small part in the success of the piece. She is delightfully natural, and if it were not what one knows of the reports of Mr. Belasco's efforts to bring her to the present state of perfection, one would say that her acting is a gift direct from the gods. However that may be, and however her present state of perfection was attained, the result is charming. Her intensity never for moment verges upon hysteria; her emotion is a natural emotion. She talks as women talk when they are excited, not as if she were playing at being excited, and in the third act she rises to a dramatic height, the white heat of which is so contagious that it almost brings the audience to its feet. Her personality is attractive and her voice is wonderfully beautiful. The story of the play is too long, and, indeed, too well known, for repetition here. It is a stage creation in the direction of which Mr. Belasco is a master. Charges have been made in the newspapers here by Mr. Frank Gassaway, a local writer, that portions of the play have been taken from his own drama, called The Dandy Fifth, and also that other plagiarisms are apparent; but whether this be so or not, it is certain that the result is most satisfactory. Mrs. Carter's support, as a whole, is good. Frank Mordant as General Hugh Kendrick is decidedly strong. Theodore Roberts did very good work with the role of Thorpe, which is a difficult one to handle, and James E. Wilson was a graceful, tender, and sympathetic Mademoiselle Redmond gave a good performance of the sexton, as did Malcolm Williams in his part of the boy. Helen Tracey was recognized by many of her old friends, and her daughter and Angela McCann did well in their attractive ingenue roles. I do not doubt The Heart of Maryland will break all records.

At the Columbia the Frawley co. produced C. Haddon Chambers' The Idler. This play has been seen in San Francisco since its production by the Lyceum co., with Kelsey, Wheatcroft, and Georgia Cayvan in the principal roles. The performance by the Frawley co. stands comparison very well with this earlier production of the play. Mr. Worthington, who takes the part of Mark Cross, the idler, has performed this role in England, and it is he who put the piece on at the Columbia. It is certain that he is very much at home in the part, and is easily master of every situation. It is probably the strongest, most pointed, and consistent character which he has portrayed during this engagement, and he leaves nothing to be desired in it. Miss Bates as Lady Harding handles her part with marked effect. It is a hard part to play, and requires much earnestness and sincerity of motive and purpose to make it effective. As the insulted woman subduing Mark Cross, reckless with the intensity of his love, she is particularly strong, and the manner in which she refuses to believe in the nature of his demands and offers him a simple explanation of which he might avail himself, when it is manifest that his quest is a hopeless one, is exceedingly artistic and full of subdued dramatic force. Miss Bates' parts always show careful study and an acute artistic perception, and she is gifted with the physical attributes necessary to express the emotions she deems proper. She is seldom wrong. Francis Carlyle made his first appearance with this co. in the part of Sir John Harding. This is not a satisfactory part to play, particularly in the scene where he is forced with some brutality to cast off his wife. Considering his own position, Sir John might have been more charitable, at least sufficiently so to have listened to an explanation. However, Mr. Carlyle makes the most of the part, and does some strong work in the last act. Mr. Frawley, after a prolonged absence from the east, was warmly welcomed back in the part of Simon Strong. It is a good part, and Mr. Frawley is excellent in it. His comedy being delightful, and in the stronger scenes he finds no difficulty in rising to the situation and in throwing the necessary force and ring into his denunciation of Sir John Harding. It is a pity he will not consent to appear more often with his co. Gladys Wallis plays Kate Merryweather in her usual attractive fashion, and her scenes with Mr. Frawley kept the house in roars of laughter. It is an almost nightly occurrence for her to receive a call in the middle of the last act, and it is certain that she deserves it. Harry Corson Clarke as Mr. Merryweather does a good bit of character acting, and the other parts are well handled by Phoebe McAllister, Madge Carr Cook, George Busworth, and Frederick Perry. Business very good throughout the week. 22-23 Augustin Daly's comedy, The Great Unknown, will be revived by special request.

At the Tivoli 16-22 Lohengrin has held the boards, with alternate casts on different nights. The singers are often recalled, and the opera has scored a great success. All the artists seem to be at home in their parts. Micheline making a particularly effective Lohengrin. Madame Kronold's voice, who has been a victim to our climatic influences has steadily improved, and she is thoroughly at home in the part of Elsa. The entire performance is good, the orchestra and chorus being in excellent control under the drilling of Gustav Hinrichs, and altogether Lohengrin has scored a great success. The houses have been crowded to the doors every night, and it would be impossible for the grand opera season to be a greater success.

Francis Powers' Turkish play began its second week at the Alcazar 16. Business was very bad, and the management withdrew the play 20 and substituted therefor the laughable and interesting comedy of Jane, which will be played the rest of this week and all of next. I have not had an opportunity to see Jane as yet, but will speak of it more fully in my next letter.

The Heart of Chicago opened at Morosco's Grand Opera House 16 to an overflowing house. The play is full of startling and realistic incidents, and the scenic effects are particularly worthy of mention. Mamie Holden, a new soubrette lately discovered by Mr. Morosco, made her first appearance and was received with much favor. Maud Edna Hall and Mortimer Snow, who usually have the most important parts in the plays produced at this house, have but little to do. Clarence Arper as John Ames, a fashionable murderer, and George Nichols as Bradley, the shabby-genteel accomplice of Ames, furnish the crime in the play. Fred Butler does a good bit of character work as McFadden, a politician. Leslie Ince co. Landers Stevens, Lawrence Atwood, Julia Blane, and Lillian Atwood make the most of small roles. Little Hazel Calahan does a pretty act in the road-garden scene. Business excellent. 22-23 The Train Wreckers.

Business at the Orpheum 16-22 has been large, as is to be expected at this house. Most of the programme is made up of those who were received with so much favor the previous week, and interest in them seems unabated. Pupinta and Professor Leonidas are still the most popular features. Among the others are Hilda Thomas, Frank Barry, Charmin, and Johnnie Carroll. 22-23 The Hungarian Boys' Military Band. Smith and Campbell, John Fox and Kittle Allen, and Mazur and Mazur will be the principal additions to the programme.

Thillie Salinger and her husband, Phil Branson, will return to the Tivoli in time for the comic opera season. They have been playing a Summer engagement in St. Louis.

Manager S. H. Friedlander, of the Columbia Theatre, is on his way to San Francisco, after an absence of several months in the East. He will stop at Denver, Portland, and other Northern cities en route. One of the most important of the many bookings for the Columbia made by Mr. Friedlander is the engagement of Robert Mantell, who comes here next Spring.

W. W. KAUFMAN.

## LOUISVILLE.

The season at the Avenue opened 23 with Hubert Hall Winslow's comedy, A Paper City, in which Eloise Willard played the principal part acceptably, and had admirable comedy support from Messrs. Murphy and Moore. During the Summer the house has been put in first-class condition, and the opening was a successful one in every way, the attendance evidencing that the season will be a prosperous one.

At Phoenix Hill 23-24 there was an entire change of bill, Press Eldridge playing a return engagement, the others appearing being Smith and Cook, Carrie Scott, the Kenwick Sisters, Erdman, Hooker and Erdman, and the Meteors of the Delmont Club. The season still continues favorable for this popular out-of-door amusement place, and there are large audiences nightly.

The White Elephant Extravaganza co. is the attraction at the New Buckingham 23-24. A really first-class variety show is given. Among the well-known people appearing are Misses Lamont and Love and the Zinfretas.

Macaulay's co. open September 2 with Hoyt's A Milk White Flag, and on September 6, The opening play to be presented at the Temple will be Moths, with Oscar Eagle as leading man and Esther Lyons as leading lady.

The Manhattan Stock co., a troupe recently organized here, are in the interior of the State playing Financier's Fortune and Uncle Josh. A number of local people belong to this company, and the direction of affairs of the co. is under the management of Rice and Lovell.

Presley Hamilton, for years the efficient and popular treasurer at Macaulay's, will not be in the box-office this season, but will devote his entire attention to the programme of the house and to several advertising schemes which he has in charge. Business Manager Will Colgan will devote much of his attention to the box-office, and will be aided by Ed. Plohm, who will have the title of assistant treasurer. Mr. Plohm was last season connected with the St. Charles Theatre at New Orleans.

Buffalo Bill's Wild West Show will give two performances here 25.

Low Pangborne, advance representative of the White Elephant Extravaganza co., did efficient work for his attraction while here.

Ex-Manager Charles O. Bohne, at one time manager of one of Pat Harris' houses here, recently announced in a pathetic manner that he was seriously contemplating publication of his experiences as a theatrical manager in the Louisville Herald, in such a suggestive manner as to indicate that it would be quite readable matter.

George Lippold, who has succeeded Robert Smith in the box-office of the New Buckingham, is probably one of the most popular men in Louisville. For a number of years he was an invalid, suffering from locomotor ataxia, but notwithstanding physical and financial reverses, he maintained that mental and cheerful demeanor which has at all times attached to him many friends. He will be a positive acquisition to the Whallens in his new position.

The Hon. Henry Watterson delivered his lecture on Abraham Lincoln at the Country Club, Anchorage, 21.

The coming of Nate Salisbury with Buffalo Bill's Wild West Show will revive some reminiscences of good old times years ago in the breast of John T. Macaulay. The annual visit of the Salisbury Troubadours with Nellie McHenry, John Webster, Meader, and Salisbury was always the occasion for a genuine love feast between those old-time friends.

It is stated that E. L. Dobson, a Louisville man, who has some experience in theatrical matters in a managerial way on the road, is contemplating leasing what was formerly the Bijou, and running it as a stock co. place. The rumor is not confirmed, and it is to be hoped that it is not true, as the make-up of Louisville play houses as at present arranged for seems to be better for all concerned than if there was more competition in the field.

CHARLES D. CLARKE.

## PROVIDENCE.

The season at the Providence Opera House will open 20 with the Black Patti Troubadours. The week following Uncle Tom's Cabin will be given. Among the attractions engaged for the coming season are The Bostonians, Primrose and West, Sporting Duchess, Cherry Pickers, Denman, Thompson, Sol Smith Russell, Julia Arthur, James O'Neill, Chauncey Olcott, Heart of Maryland, Good Mr. Best, Under the Red Robe, Secret Service, E. S. Willard, Margaret Mather, Fanny Davenport, Jack and the Beanstalk, Wilton Lackaye, The Wedding Day, Kellar, De Wolf Hopper, Joseph Jefferson, Sign of the Cross, The Girl from Paris, Roland, The Mystery Men, My Bugle, John Drew, Sunshine of Paradise Alley, Maudie Adams, William H. Crane, Lyceum Theatre co., Never Again, My Friend from India, E. H. Sothern, and Julia Marlowe.

The seventh annual Rhode Island State Fair will open Labor Day at Narragansett Park and continue throughout the week. Among the thousand and one features will be a large vaudeville programme, balloon ascensions, display of fireworks, and continuous concerts by Fairman's Band and Orchestra.

At Rocky Point 23-24 Pawnee Bill's Circus exhibited afternoons and evenings.

Your correspondent attended an entertainment given in the Town Hall, Edgartown, Mass., 19, and among those who appeared were Sol Smith Russell and Marie Burroughs.

Manager J. T. Fynes, of Keith's, is shaking hands with his friends in a new and dainty office. He has decided to give up the room in the box-office to the treasurer and has moved up stairs. It's better all around. By the way, Mr. Fynes is going to give somebody a season ticket to the opera. He has taken a most interesting part in the opening of the house for Labor Day. It is a missing word contest. This is the sentence: "All these eminent stars of the vaudeville world will appear in a programme of ———— brilliance, the equal of which has never been given on any stage." The first person who guesses the missing word gets a season ticket, the second a three months' ticket, and the third a ticket for the opening night.

Everett Kempton, of this city, leaves next week for Montreal to join Professor Carpenter, the hypnotist.

George B. Chandler has been here the past week doing the advance for Rose Sydell's London Belles co. This is Mr. Chandler's second season with the co.

James H. Blake, for many years at the Park and Globe theatres, Boston, under the late John Stetson, will be the new business manager at the Providence Opera House this season. Eugene Wendischauer succeeds Saul J. Hamilton as treasurer, and Felix R. Wendischauer will direct the orchestra as usual.

Treasurer Frank Aldrich will not be seen in the box-office at Keith's this season, much to the regret of the management and many others. He has an affection of the eyes, and has decided to give up active work for a year or so.

HOWARD C. RIPLEY.

## MILWAUKEE.

The season of 1897-98 is upon us and all the theatres will be open inside of two weeks. All the managers appear confident, the attractions secured are exceptionally good, and prospects are decidedly hopeful.

The slight improvements at the Davidson have been completed; new flooring has been laid in the dressing rooms, and a few other alterations made which will add to the comfort of the players. The house will open September 6 with the New York Lyceum co. in The Mayflower. Following this will be the appended list of attractions: Miss Francis of Yale, Primrose and West, Julia Marlowe, who will open her season here; Jack and the Beanstalk, In Gay New York, A Round of Pleasure, The Girl from Paris, Oris Skinner, Richard Mansfield, Sousa's Band, The Sporting Duchess, Sol Smith Russell, Andrew Mack, Henry Miller, Modjeska, Maryland, Joseph Jefferson, Lillian Russell, Never Again, The Widow Jones, The Man from Mexico, The Good Mr. Best, Donnelly and Girard, Under the Red Robe, Wilton Lackaye, Bo-Pop, Maudie Adams, The Cherry Pickers, Counted into Court, John Drew, Ada Rohan, James A. Herne, Julia Arthur, The Circus Girl, The Libbyans, and The Sign of the Cross.

The Bijou will inaugurate the season 29 with The South Before the War. Manager Sundin has a strong list of attractions for his house this season, the following being among the offerings: The Hoosier Doctor, My Friend from India, At Gay Coney

Island, The Electrician, At Piney Ridge, The Indian, Shall We Forgive Her, In Old Kentucky, The Hired Girl, Straight from the Heart, A Boy Wanted, Twelve Temptations, 1622, Black Patti, Sowing the Seed, Gus Hill's Novelities, McFadden's Row of Flats, The Privateer, Old Moneybags, Under the Polar Star, Chimmie Fadden, Hogan's Alley, Go-Go-Mohawk, Prodigal Father, and Fantasma.

The management of the Alhambra intend running the theatre on rather different lines this season. Besides vaudeville, farce-comedy and spectacular productions will be presented. The opening will occur September 14 with vaudeville. Under the management in Who is Who, and Ward and Vokes have been booked. In the vaudeville line Manager Miller has engaged Fordyce and his Automatic Orchestra, the Sisters Picanna, Lena Pantzer, Professor Wormwood, a trained monkey, Leonidas with his trick cats, the Great Northern Troupe from the Empire, London, Gus Williams, and others.

Under the new management of John M. Cort, the Academy of Music will commence the season 29 with The Merry Widows Burlesque co. The attractions at this theatre will be in the nature of burlesque, opera, and travesty, somewhat on the principle of the Gaiety, Chicago.

The Palace season will open September 13. The stock co. engaged is a strong one, and no doubt this theatre will receive as good patronage in the future as it has in the past.

C. L. N. NORRIS.

## BUFFALO.

During the past week this city has witnessed the largest crowds in its history. A conservative estimate of the number of visitors during the G. A. R. Encampment is 250,000. As a result, all the theatres have been packed, and features particularly interesting to the strangers have been introduced.

Primrose and West's Minstrels occupied the Star 19-21. This was the opening of the regular season, and the patronage was very good. The performances were of the high standard long ago set by this organization. Tony Pastor's co. 26-28. The Wilbur Opera co. returned 23-25 at regular prices. Fra Diavolo, Two Vagabonds, Bohemian Girl, Mascotte, and Grand Duchess were produced.

All of the old favorites were given a hearty welcome. E. A. Clarke and Emma Drow were especially pleasing. Hattie Richardson, as usual, enthusiastically received at each performance. This closes the Summer season. The co. will next two weeks, opening at Bay City, Mich., September 12.

The Lyceum opened its regular season 23 with The Girl I Left Behind Me. A conservative estimate of this thoroughly artistic military play, and the capacity of the house was tested during the engagement. Since the close of last season Manager Laughlin has made many improvements in his house, and the interior decorations are bright and in good taste.

The Casino presented only a fair bill 23-25, but one which proved interesting to the old veterans and their friends. A martial spirit ran through the entire performance, and the scene "A Soldier's Life in Camp" aroused considerable enthusiasm. The Electric Comedy Trio were the best number on the bill. Winchester and May, in an alleged musical sketch, were exceedingly tiresome, as were Watson and Newton. Morrow and Chahua were entertaining. Others on the bill were the Grams, Three Wright Sisters, Bison City Quartette, Walter J. Talbot, and T. J. Farron.

Gus Hill's Novelities appeared at the Court Street 23-25, and the show merited the patronage it received. The bill consisted of straight, clean vaudeville, and it is to be hoped that the management secures more attractions of this order in the future. This house has been vastly improved during the Summer months, and a prosperous season is predicted. Three performances a day were given during the week, the third beginning at nearly midnight. Favor and Sinclair are deserving of especial mention for their finished sketch.

Kel and Mason will appear at the Lyceum the week of 20 in their new farce-comedy, Who is Who. Manager M. S. Robinson, of the Casino, maintains on his programme this week that he is the most youthful soldier of the war. The Colonel looks ready for active service to-day.

The friends of Maude Poole lead with pleasure that she successfully sang the leading part in Suid Peda with the Kirova Opera co. last week.

It is a pleasure to be able to record the success of Hattie Richardson, of the Wilbur Opera co. Possessed of a rich soprano voice, a pleasing face and figure, and a charming stage presence, she has most efficiently assumed many of the prima donna roles with the Wilbur Opera co. during the Summer season. Buffalo patrons always welcome her, and we hope to have her with us again next season. The promoters of the imaginary Dramatic Review endeavored to work the game exposed in a recent number of THE MIRROR on a friend of mine in this city. Acting on my advice, however, my friend refused to forward the amount of his subscription until the first number of the Review was published; and so far as I know Buffalo patrons were not held for the operations of the above-mentioned swindler.

Music Hall will be opened for the regular season 20 with a bill of drama and vaudeville under the management of Charles P. Salisbury. Two performances a day at popular prices will be given.

REYNOLD WOLF.

## DETROIT.

The season at the Detroit Opera House will open 23, when Primrose and West's Minstrels will occupy the stage. The engagement will be for three nights. The colored element has been eliminated from the co. this year, having proven a failure after a trial of two seasons.

A bunch of Kays is running at Whitcomb's 23-25, and doing a lively business. They did piece holds its own in popular favor, which is a daily fifteen years since first introduced it. This season Ada Bothner is the Teddy Keys, and her performance of the part is full of dash and spirit. Frankie St. Johns is Dollie. Others in the co. who do excellent work are George F. Hall, Gladys Luther, Agnes Ardeck, Marguerite Cushman, Albert Mahar, George Mitchell, William Smith, and Hal W. Brown.

The Lyceum Theatre will be reopened 29 with the Corbett-Fitzsimmons verisopoe.

The Capital Square Theatre will open September 5 with Irwin Brothers' Burlesque and Specialty co. Ward and Vokes and their new company are in the city and working hard at their new play. The Governors. They are using the Lyceum stage for the purpose, and are promising us a rich treat in the new piece.

Albert Perry, a well-known Detroit actor, who has achieved considerable local fame as a reciter, has signed with Charles Frohman to play a part in Secret Service.

Wonderland, which has been closed for the last two weeks for repairs, opened 23 as fresh and bright as a new dollar. The programme offered was an excellent one, headed by Sparrow, who gives a clever exhibition of juggling. Dolly Thobald, Georgia Gardner, Edgar Ely, Mr. and Mrs. G. Lote Silver, and Gruet, Beers and Gruet, were the others.

KIMBALL.

## PITTSBURG.

When London Shells attracted good-sized audiences to the Bijou 23-25, The startling scenes and thrilling situations met with much favor. A Boy Wanted follows.

The twentieth season of the Academy of Music under the management of Harry W. Williams, opened 23, under circumstances which indicate that the coming season will be successful. The house presented a bright and attractive appearance. The opening attraction was Bryant and Watson's American Burlesquers, who gave excellent satisfaction. Every act was liberally applauded. French Folly Burlesquers 26-September 4.

The Alvin Theatre will open its season September 6 with Primrose and West's Minstrels for a week. Harry Davis' combination of three theatres under one roof and for one price of admission will open September 13.

The opening date for the Hopkins-Duquesne Theatre has not yet been announced.

The East End Theatre, under the management of W. N. Adams, will open its doors on September 6, with Walker White-side in The Man in Black as the opening attraction.

Joseph R. Kohn, the youthful gladiator of Allegheny, has accepted an offer from Sandow to join him in the Fall and go to Australia. He will leave for London next month.

Sam Walker, the well-known treasurer of the Academy of Music, who has been very ill for the past six months, is slowly recovering.

JOSEPH CHOW.

## ST. PAUL.

The Giffen-Neill co. received a warm welcome on their return to the Metropolitan Opera House 22. They will play a farewell engagement of two weeks. Niobe was presented 22-25, opening to a large, delighted audience. The performance was most artistic and took well. Edythe Chapman was a pretty, graceful, and statuesque Niobe, giving an artistic and pleasing impersonation. Joseph R. Everham was seen to good advantage in the role of Peter Amos Dunn. His fine command of facial expression in the character, and his forceful acting throughout the play was an amusing feature. Kate Blanche commendably sustained the role of Caroline Dunn. Agnes Maynard, who recently joined the co., did good work as Helen Griffin. Annie Blanche played Hattie Griffin in her usual bright and clever manner. James Neill was decidedly good in the role of Cornelius Griffin. Herschel Mayall's Jefferson followed by a Trip to Chinton on 12-15.

Professor Gentry's Dog and Pony show is attracting favorable attention at the big tent on Selby Avenue 23-25, giving ten performances. The show took well and will do a good week's business.

The Metropolitan Chorus Club gave their first annual excursion 18. The club and a host of friends greatly enjoyed the moonlight trip on the steamer *Harriet*. Music and dancing were given all night long after midnight. Henry Lewis, who has been at the Metropolitan, is out for a much longer stay in getting up and conducting the affair successfully.

The MacMahon Brothers' show began a week's engagement 23-28 under canvas on College Avenue, giving two performances a day. It is a very fine, old-fashioned circus, and a good one at that. The circus does a neat and pretty bareback act. Serra does a marvelous act on two hanging ropes. Professor McLaughlin shows a dozen well-trained horses in a variety of manoeuvres. Flo Campbell, the female clown, is bright and witty, and sings well. Goodwood does a good bareback act. They give a good performance and draw large business.

Mr. and Mrs. Francis Labadie are giving entertainments in their quaint character creations with good success through the Northwest.

GEORGE H. COLGRAVE.

## CLEVELAND.

The last week of Summer opera at Halthorn's Garden Theatre will close in a blaze of glory 28, when occasion Manager Charles La Marche will take his annual benefit. The bill has been a notable one for the closing week, the second act from Martha and Lucia di Lammermoor being sung. Fatmah Diard singing the title-role most effectively.

All of our theatres will open the regular season 20. The Euclid Avenue Opera House will have Primrose and West's Minstrels for its initial attraction, and the popular Tony Pastor will open the Lyceum Theatre.

Drew and Campbell's favorite vaudeville theatre, the Star, will give its first Monday matinee 20, with The Merry Widows as the offering.

The Cummings Stock co. presented Woman Against Woman all week 23, opening to exceptionally large houses. The organization is a strong one, headed by Ralph E. Cummings and Estelle Dare. Salter and Martin's U. T. C. co. 20-September 4.

Mark Undermyer, who has been in the last of his Cleveland theatrical career, and some more will be at the Lyceum this season.

There are no changes in the personnel of the Euclid Avenue.

Carrie Roma, who was the prima donna of the Garden Theatre Opera co., gave a concert at Music Hall 24 for the Fresh Air Fund, being assisted by several well-known local singers.

The critics of the dailies are J. C. Wilson, Leader; Francis J. Martin, Plain Dealer; E. A. Dorry, Press, and Maurice Weidenthal, Recorder.

Manager Frank Drew, of the Star Theatre, is still on his farm at Girard, Pa., but will be in town for the opening on Monday.

All the managers anticipate a much better season than has been seen for years.

WILLIAM CRASTON.

## JERSEY CITY.

Everything is in readiness for the opening of the Academy of Music 4, with Thomas E. Shea and co. in The Man of Warman, which will continue until 11. A new portico has been erected over the entrance, the lobby has been newly painted and decorated, the interior of the house thoroughly cleaned, and new carpets laid, and a new orchestra and leader has been engaged.

Manager Frank E. Henderson got up and managed a vaudeville performance at West End, Long Branch, prior to his leaving that place for this city. It is a very fine one, and is a most successful one.

Alf. Beverly, the comedian, who makes his home at Kearney, near here, has been engaged for next season with a repertoire co.

Michael Alexander, who has been connected with a number of big road shows, and who was at the Academy of Music here last season, has joined The Bostonians as stage manager.

Louis Dittmar is the competent leader of the orchestra at the Lyric Theatre, Hoboken.

Manager H. P. Soulier, of the Lyric Theatre, Hoboken, opened his season 21. He was last manager of the Leland and Albany Opera Houses in Albany, N. Y., and previously was manager of the Grand Opera House and Academy of Music in Wilmington, Del.; Griswold Opera House, Troy, N. Y., and Lancaster Opera House, Lancaster, Pa. For seven years he was Mary Anderson's manager, and has traveled with other well-known stars. Grant R. Riggs is the treasurer and John Jerome Foster, press agent.

WALTER C. SMITH.

## KANSAS CITY.

Kansas City theatrical season opened 22 at the Ninth Street Theatre with the Metropolitan Opera co. in light opera, the performance being The Black Hussar. The costumes and stage settings for this company are bright and new, and the opening performance was cheerful if not impressive. Kitty Marcellus carried off the musical honors, and was well supported by the other members of the co.

The Grand's opening attraction, the verisopoe reproduction of the Corbett-Fitzsimmons fight, was well attended.

The Grand's season will open early in September with Rosemary and the Mayflower.

Although the weather has been a little cool, the parks are still well patronized. Liberati and his Fifth Regiment Band are delighting large audiences at Washington Park. Free band concerts at Fairmount Park and the Japanese jugglers at Troost Park are still drawing good audiences.

FRANK R. WILCOX.

## OMAHA.

The success of the Woodward Theatre co., which is now entering on its sixth consecutive week at the Creighton, is phenomenal. It is no unusual thing to turn hundreds away, and it has just been determined to continue the engagement another three weeks. The bill week of 22 is The Brothers and The Octonion, with the Four Angela Sisters as the specialty attraction. Frey and Fields were the specialty attraction week of 15, and were heartily cheered for their artistic dancing.

Manager Burgess has just returned from New York and has about completed his bookings for the coming season. The list is remarkably attractive. Both the Boyd and Creighton will reopen under the management of "Patton and Burgess" early in September, for what promises to be a long and prosperous season.

JOHN R. RINGWALL.



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DAPIER LOCKMAN, Jr., Stage Director.

## CORRESPONDENCE

## CALIFORNIA.

**SAN DIEGO.**—FISHER'S OPERA HOUSE (John C. Fisher, manager): John Drew in Rosemary before a large and fashionable audience 18; most excellent performance. House dark 19-20.

**FRESNO.**—BARTON OPERA HOUSE (R. G. Barton, manager): John Drew in Rosemary 17 to good house. M. R. Curtis in Hamlet of Posen 20.

## COLORADO.

**CRIPPLE CREEK.**—GRAND OPERA HOUSE (M. R. Goldstein, manager): Columbia Opera co. played their return engagement 20-22 to big business. From: Agnes Field will leave the Columbia Opera co. to join the Gossamer Opera co. at Reading, Pa. Veriscope pictures of the Corbett and Fitzsimmons fight will be the next attraction.

**LEADVILLE.**—WESTON OPERA HOUSE (Mrs. L. Weston, proprietress): Melvar Tyndall, the great clown, entertained a large audience 20.

## CONNECTICUT.

**HARTFORD.**—PARSONS THEATRE (H. C. Parsons, manager): A Black Sheep with Otis Harlan and William De Vere was presented 20 for the tenth time in this city, and drew an audience who laughed heartily at the bright lines and funny incidents of the play. Frank Jones 20 as The Yankee Drummer, a commercial comedy satire, was assisted in amusing a fair-sized audience by several specialties and the usual farm hands that break forth in quartette at intervals. William Bonelli in The Captain of the Nonpareil 20. Richards and Canfield in My Boys 20. 21. Robert Mantell September 1. Andrew Mack 24. Widow Bonelli 6. HARTFORD OPERA HOUSE (Jennings and Graves, managers): Tony Pastor paid his usual Autumnal visit 20, and was greeted by the usual packed house. His company was made up of some clever specialties, and of some that were too suggestive for the audiences that usually greet him, and many adverse criticisms were based on this account. If the lowering of prices at his theatre in New York has correspondingly lowered the tone of his audience he should bear in mind that the audiences that respond to him here are the same as of yore and expect only refined vaudeville. Aiden Benedict with a strong company gave a dramatic presentation of Fabio Bonani 20, 21 to enthusiastic audiences. The Prodigious Father 20, 21, with its amusing specialties interwoven in the thread of the plot, kept fair-sized audiences in good humor. Joe Flynn in McGinty the Sport 20, 21. The Electrician 20, 21. N. S. Wood in Orphans of New York September 1, 2. White Slave 3, 4. Gus Hall's Vaudeville 4, 7. ITEMS: G. K. Dragon, of a Black Sheep co., was entertained after the performance by the Favorite Social Club, of which he was formerly a member, at their cozy club-rooms on State Street. John D. Leddingwell, at one time dramatic editor of the Telegram, but for the past two seasons ahead of the Otis Skinner co., has been doing some excellent press work this summer for the Western Veriscope co. He will resume with the Skinner co. this season. Colonel Graves, of the Hartford, is in New York attending to the rehearsal of his Bimbo of Bonifay co.—Ex-Alderman McGovern, of the local Elks, has been appointed chairman of the Auditing Committee of the Grand Lodge. Waterbury is the latest to join the "new theatre rumor circuit."—Mr. Moriarty, a wealthy merchant of that city, contemplates the erection of a costly playhouse there. A. DUNSTON.

**NORWICH.**—BROADWAY THEATRE (Mrs. W. Jackson, manager): The regular season opened 19 with A Boy Wanted to good business. A fairly good performance was given, some of the specialties being bright and clever. Black Patti's Troubadours were greeted by a large house 20. William Bonelli in The Captain of the Nonpareil 20. Richards and Canfield in My Boys 20. James O'Neill will open his season 1 in The Dead Heart 21. ITEMS: James O'Neill has invited the members of the New London Order of Elks to be present at his opening performance of the season at the Broadway next Tuesday evening, and the invitation has been accepted. A special train will bring them to this city, returning to New London after the performance. Mr. O'Neill, who spends his summers in New London, is very popular there, and has also many friends in Norwich. The Brothers Byrne, contrary to their usual custom, opened their season in Plainfield, N. J., this year. John Byrne is at his home in this city for a few days, and reports a most successful prospect for the coming season.

**BRIDGEPORT.**—SMITH'S AUDITORIUM (Edward C. Smith, manager): Owen Ferrer's Stock co., headed by George W. Larsen and Gertie Palmer, in Fate. Another big vaudeville aggregation 20-22, including Emerson and Omega, Sheridan and Forest, May Wentworth, Clayton and Allen, Maud Harvey, Evans and Video, and Edwards and Kornell. May Smith Robbins in Little Trizie 20-September 1. Edwin Gordon Lawrence in For Her Sake 24. PACE CITY THEATRE (W. L. Rowland, manager): The cloudy state of affairs as to the control of this theatre seems to have been blown aside (temporarily at least), and Archie Boyd is announced to open the regular season in Shore Acres 20. Redefined and improved in many ways, the house presents a most striking appearance, and as the class of bookings has never equalled those of this season it is safe to assume Bridgeporters will have the best from which

to choose. Never Again is announced for 31. Flora Irwin in The Widow Jones September 1. Robert Mantell in By Secret Warrant 2.

**MIDDLETOWN.**—THE MIDDLESEX (Middlesex Assurance Co., managers): The opening attraction will be Rhea September 23, followed by The Prisoner of Zenda. The business management of the house will be under the direction of Messrs. Harris and Camp. Harry Engel commences with the opening of the season his seventh year as manager of the stage and posting. McDONOUGH THEATRE (J. C. Southmayd, manager): Will open September 6 with Frank Jones in A Yankee Drummer. Manager Southmayd announces that he will book a limited number of companies and those of the best. ITEMS: The Middletown Printing and Printing Co., to do theatrical and general printing and printing, has been organized with A. L. Southmayd as manager.

**WILLIAMSTOWN.**—LOOMER OPERA HOUSE (John H. Gray, manager): The Strange Adventure of Miss Brown 21 to small audience. Richards and Canfield in My Boys 27. Corbett and Fitzsimmons Veriscope 20. James O'Neill in Virginius 1. Frank Jones in Yankee Drummer 7.

**NEW HAVEN.**—HYPERION THEATRE (G. B. Bunell, manager): Veriscope pictures of the Corbett and Fitzsimmons contest drew tremendous crowds 19-20. What Happened to Jones 20-22. Robert Mantell in By Secret Warrant September 3, 4. GRAND OPERA HOUSE (Starr and Broad, managers): Tony Pastor's co. opened the house 21 to an enormous business; performers excellent. Waite Opera co. opened 20 for one week to fine business. They will present the following operas: Fra Diavolo, Two Vagabonds, Bohemian Girl, Marianna, Olivette, and La Macotta. Performances up to date have been most excellent. The Prodigious Father 20-September 1. Morrison's Faust 24. N. S. Wood 64. ITEMS: Managers Starr and Broad, of the Grand, had their press opening 19. Their guests were conducted throughout the house and shown the many improvements which have been made, after which a lunch was served on the stage. The orchestra rendered several selections, and speeches were made in which all kind of good luck was wished for the new managers. Manager Broad took unto himself a most charming young bride last week. Mr. Hendrichs has resumed his old position as treasurer of the Grand.

**NEW LONDON.**—LYCERN THEATRE (Mrs. W. Jackson, manager): A Boy Wanted opened the season to a good-sized audience. Black Patti 21 to a large audience. The Captain of the Nonpareil, with William Bonelli and Rose Stahl in the leading roles, gave its initial performance 21. It is very amusing, and is sure to become popular after some pruning. The co., as a whole, is one of merit; business fair. Richards and Canfield in My Boys 25. The co. is a fairly good one, and provoked much mirth and merriment. The music is very good. Shore Acres September 2. The list of coming attractions is the best ever booked at this house.

**HERNDEN.**—OPERA HOUSE (A. Delavan, manager): No theatrical opening in this city has been so large as that of 20; the attraction was Otis Harlan in A Black Sheep. A large crowd turned out to see a Meriden boy, Edward Garvey, who is to take the leading part in A Black Sheep in a few weeks. He was given a hearty welcome. James A. Horne in Shore Acres 31.

**SOUTH NORWALK.**—HOYT'S OPERA HOUSE (J. M. Hoyt, manager): The first performance this season will be Frank's Never Again 4, followed by Chauncey Olcott 4.

## DAKOTA.

**GRAND FORKS.**—METROPOLITAN THEATRE (E. J. Lander, manager): House dark 18-21. Richetti's Comic Opera co. in Falke 22. Lincoln J. Carter's The Heart of Chicago 23. Al G. Field's Minstrels September 4. The opening of the season at the Metropolitan will occur September 10, when Louis James will appear in Spartacus. The management of the theatre contemplates presenting souvenir programmes on this occasion.

## GEORGIA.

**SAVANNAH.**—THEATRE (David A. Weis, manager): The theatrical season was auspiciously opened 20 with James B. Mackie and Louise Sanford and a good supporting co. in Little Jack Hunter. The musical numbers and singing of Miss Sanford, and the specialties of Charles E. Grapewin, Neil Litchfield, and the Dunbar Sisters were generously applauded. Mr. Mackie is seen to better advantage in his old repertoire. Humanity 6. Widow Goldstein 15. Devil's Auction 18. ITEMS: Manager Weis has returned to his duties, and appointed N. H. Harrison as his assistant. He reports a long list of first-class bookings for the season.

**ATHENS.**—OPERA HOUSE (H. J. Rowe, lessee and manager): House dark. Season will open September 15 with Yale's Devil's Auction.

## IDAHO.

**WALLACE.**—OPERA HOUSE (Richard Daxon, manager): Buchanan's Players in repertoire closed a week's engagement 21 to fair business. MASONIC TEMPLE (M. J. Fiohr, resident manager): Season will open 20 with The First Born. ITEMS: Dick P. Sutton's tent show, Texas, 18. U. T. C. 19 to good business. The co. carries a biographoscope, and made a feature of the Corbett-Fitzsimmons fight. Ed Mueller and Frank Rice left for Spokane, Wash., 16, after successfully playing one-night stands in the surrounding mining camps with a small vaudeville co.

## ILLINOIS.

**SPRINGFIELD.**—CENTRAL MUSIC HALL: Bessie O'Brien, soprano, of this city, who has just returned from a course of study in Paris, gave a most successful concert 19 to a crowded house. ITEMS: Ross and Bert Snow, of Jack and the Beanstalk co., after spending a few weeks at home left to join the co. 18. Hardly had they left the city when their grandmother, with whom the boys have lived for years, died. A telegram failed to overtake them. The Wilbur Opera co., who will open here 30, have been rehearsing in this city with Pete Baker as leading man. It is reported that we are to have a new theatre, to be erected by Chicago capitalists. All that can be learned here is that an option has been given on the ground.

**FREEDPORT.**—GERMANIA OPERA HOUSE (Phil Arno, manager): Season opened with His French Doll 19; performance satisfactory; fair-sized audience. Nellie McHenry 20. Side Tracked September 3.

**MT. CARROLL.**—OPERA HOUSE (W. F. Patterson, proprietor): Beach and Bowers' Minstrels 31-September 3.

**ELGIN.**—OPERA HOUSE (Fred W. Jencks, manager): The season at this house was opened by Smyth and Rice's co. in My Friend from India to a packed house 20. The co. is an unusually good one. John F. Ward as the barber is as clever as his predecessor and much more distinct, while Frederic Bond continues to amuse. May Vokes was excellent in The Name of the Cat 20. A Tramp's Dream 20. Ole Olson 4.

**GALESBURG.**—THE AUDITORIUM (F. E. Berquist, manager): R. E. French co. 19-20, presenting The Fast Mail, The Turnabout, and The Defaulter, to good business. The pieces were well staged and gave good satisfaction. His French Doll 24 canceled. The Cherry Sisters 20.

**LA SALLE.**—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, manager): Season opened 19 with Clifford's burlesque, His French Doll; a fine performance; Barney Fagan made a hit. Fanny Blood good in A Night at the Circus 20.

**JACKSONVILLE.**—GRAND OPERA HOUSE (H. M. Ravenscroft, manager): Dan Stuart's veriscope opened the season here 17-19 to fair business and good satisfaction.

## INDIANA.

**LAPORTE.**—HALL'S OPERA HOUSE (W. B. Currier, manager): Season will open 3 with Tennessee's Fardner. Some of the attractions already booked are: My Friend from India, Madame Sans Gene, Murray and Mack, The Indian, The Broadway Girl, Hushaw and Ten Broeck, and others.

**ANDERSON.**—GRAND OPERA HOUSE (I. E. May, manager): Season will open at this house 31, with Clifford and Hart in The Matinee Girl. ITEMS: I. E. May will act as the resident manager this season. George Dixon, of Indianapolis, being lessee and manager and booking all attractions. A successful season is expected.

**PORTLAND.**—AUDITORIUM (Lindwood and Andrews, managers): Edward F. Davis' Big Minstrels September 1. Paper City 4. Regular season will open 27.

**LEBANON.**—GRAND OPERA HOUSE (J. C. Brown, manager): Bentrow's Pathfinders opened the season 18 for a week to packed house; good company.

**LOGANSPORT.**—DOLAN'S OPERA HOUSE (William Dolan, manager): Matinee Girl September 2. Turnabout 10. Gossamer Brothers in Mr. Benson from Boston 17. In Gay Paris 22. Crystal Slipper October 2. The Brownies 14. Tim Murphy 20. A Baggage Check November 4. Never Again 10. Widow Jones 12. Madame Sans Gene 18. ITEMS: R. C. Bennett left here 21 to join May Irwin co. in New York. S. B. Patterson, last season ahead of Andrews' Opera co., is here on a home visit. He goes ahead of the Calhoun Opera co. this season.

**BRAZIL.**—MCGRONON OPERA HOUSE (C. O. Shultz, manager): The Murray Comedy co. opened the house for a week's engagement to S. R. O. 20. Merry Collier was presented in an acceptable manner. The main features were the specialties of the Ferguson Brothers. Van Dyke and Eaton co. September 13. Pulse of New York 23. ITEMS: Frank Holland, who has been here several weeks visiting his mother, left 23 for Dubuque, Iowa, to join Beach and Bowers' Minstrels.

## IOWA.

**DUBUQUE.**—GRAND OPERA HOUSE (William T. Roehl, manager): Season opened 17 with His French Doll, presented by the Clifford Gaiety co. to well-pleased audience that filled the house comfortably. The specialties are the best part of the performance and there were lots of them. Barney Fagan and Henrietta Bryan made a great hit. Lincoln J. Carter's The Heart of Chicago to a large house 19. Best of satisfaction; scenery and specialties excellent. Beach and Bowers 31. Side Tracked 4. Louis James 18. ITEMS: Manager Roehl has been out of the city a few days. Al Busby, of the Grand, will go on the road with Beach and Bowers as treasurer. The Elks will hold a stag picnic soon. Beach and Bowers' Minstrels will open their season here 31. The co. will be a strong one. Mr. Bowers has been spending the summer in Chicago and will be here this week. Fred Bowers and E. D. Kellogg will be in advance.

**DES MOINES.**—FOSTER'S OPERA HOUSE (William Foster, manager): Will be opened 13 with Never Again. GRAND OPERA HOUSE (William Foster,



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manager: Proctor's Pleasure Party closed a very successful engagement 21, and gave excellent satisfaction; they give away a bicycle at each performance.

**KROOK.**—Opera House (D. R. Craig, manager): House dark. Regular season will open 25 with Louis James in Spartacus.—**CASINO** (D. R. Craig, manager): Doctor Turner and his co. of vaudeville performers concluded a successful three-weeks' engagement 21. Mahara's Minstrels 23, 24 played to good business and gave satisfactory performances.—**FRANKS**: D. L. Hughes and Ed F. Kirchner, former house and managers of the Krook Opera House, went to Minneapolis 22. The gentlemen have several theatrical ventures under consideration.—There haven't been any "hard times" indications attached to the street car and amusement business done here this summer.—Notwithstanding the fact that a liberal use is made of the lithographs and name of Otis Bowers, of Beach and Bowers, by the Mahara Minstrel people, Bowers does not take any part in the performances.—An effort is being made by the Casino management to secure attractions for Labor Day, 6, and German Day, October 4.—Emil C. Vesina has returned to Chicago.—Julius Glenn, Will Harland, and Dick Lewis, of the Mahara co., formerly lived here, and they were given cordial receptions by their friends, who were out in force.—Genevieve Johnston-Bishop and Frances Wyman have been secured by J. W. Loefer for a concert to be given here September 2.—Edie Gerhardt, of this city, has become a member of the Empire Theatre orchestra, at Quincy, Ill.—The Dault family of musicians has concluded its engagement at Hurlinger Park and returned to St. Louis.—At a meeting held 21 to arrange for the celebration of German Day here Mr. Hurlinger was present, and stated that he was negotiating with the leading German opera-istic organization of this country for a production of German opera, to be given in the Casino the night of October 4.

**WATERLOO.**—Brown's Opera House (C. F. Brown, manager): Hugh McGilghey and wife, assisted by local talent, gave a concert 20 to fair business.

**OSKALOOSA.**—Masonic Opera House: Season will open September 1.—ITEM: The house is now in the hands of carpenters and decorators. The stage will be enlarged and eight new dressing rooms added.

**CHARLES CITY.**—Hildreth Opera House (C. H. Shaw, manager): William Roberts and Olive Martin in Don Cesar de Bazar 25.

**FAIRFIELD.**—Grand Opera House (Louis Thomas, manager): Hammond and Farr antitragist, showing Corbett and Fitzsimmons' fight, to fair business 20, 21. Della Pringle Comedy co. 1-4.

**ELDORA.**—Winkler Opera House (J. C. Crockett, manager): Cherry Sisters to well-filled house; general satisfaction. Little Tycoon (local) 23. Kirk's Comedy co. 20-4. Tornado 9.

**RED OAK.**—Evans Theatre (Primrose and Clark, managers): Season will open 31 with McSorley's Twins.—ITEM: The Evans is a new theatre, lighted by electricity, and with new scenery. Only first-class attractions will be booked, and a successful season is anticipated.

**COUNCIL BLUFFS.**—Donahy Theatre (George N. Bowen, manager): Proctor's Pleasure Party opened 22-23 in Uncle Ezra to good business. Dan Stuart's veriscope 3, 4. Chase-Lester co. 12 and 19. Paris Gaiety Girls 7.—ITEM: Manager Bowen has given the house a thorough renovation, painted and retouched the interior, and booked a fine class of attractions for the year. The regular season will open 16 with Al. G. Field's Darkest America.

**GREENFIELD.**—Warren Opera House (E. E. Warren, manager): House dark 30-September 4. Della Pringle in repertoire 6-11.

**CLINTON.**—Davis Opera House (William McMillan, manager): Season opened 16 with Clifford's Gaiety co. in His French Doll to fair business only. Few ladies attending.—**PEOPLE'S THEATRE** (H. F. Sanger, manager): Opened 23 with De Judge's Troubadours in week of repertoire, the co. securing some good attractions for coming season, but is looking conservatively, with a view to protecting dates to the best possible advantage.—Charles A. Louis, and William Warner, the popular theatrical orchestra leaders of Baltimore, and Peter Burch of H. Henry's Minstrel, have been here fishing during the summer vacation, but have all returned to their duties.—It is probable that there will be a new playhouse here very soon.

## KANSAS.

**TOPEKA.**—Crawford's Opera House (O. T. Crawford, local manager): The Paiges, the most satisfactory repertoire co. that has visited us in some years, at popular prices, rounded us from our mid-summer lethargy 16-21, opening and closing to S. B. O., with the intermediate business very large. The repertoire was Wages of Sin, Shadows of Life, Roland Reed's Check, Prince of Liars (Charles Mathews' old play, The Liar, and not Jane), Our Strategists, and The Widow Partington. They are also negotiating for the original version of Master and Man, which they will soon put in rehearsal. The performances were really good, and most heartily appreciated by our best people, many of whom I have never seen before at any low-priced attraction. During the acts and intermissions good specialties were introduced by John T. Powers, Hackney and Jennings, Sam Spedden, Claire Paige, Walter C. Steele, and George W. Paige. The Paiges have been playing over the Dakota and Iowa circuits and report business as expected during the season. They have recently been reinforced by Sam Spedden, Claire Paige, and Nellie Mark, and Manager Crawford has so pleased with the week's business that he has rebeked them for holiday week. No near announcements.

THOMAS R. HYATT.

**HOLTON.**—Harmon's Opera House (J. H. Jarvis, manager): Litz and Davis' She 24.

**LEAVENWORTH.**—Crawford's Grand Opera House (J. M. Bowerman, manager): House will open 29 with McSorley's Twins.

**PARSONS.**—Opera House (O. P. M. Wiley, manager): Our Opera House has closed its hands since last season's interior of the house is being greatly improved. The rear seats will be raised and the house thoroughly renovated. A better class of attractions only are booked, but the opening attraction has not been secured. We look for a splendid business this season, as good times have undoubtedly reached here.

## KENTUCKY.

**SOMERSET.**—Gen Opera House (E. L. Ogden, manager): Punch Robertson opened the season here 19 with Myrtle Ferns to crowded house; performance fair. The World 20. Parisian Princess 21; good houses. Creston Clarke October 14.

**RICHMOND.**—White-Bush Opera House (Joe Bush, manager): Side Tracked (Southern) 24; performance and house fair. Nat Reiss' co. September 20-25.

**LEXINGTON.**—Opera House (Charles Scott, manager): Punch Robertson co. opened a week's engagement 23 to S. B. O.; the performances were first class.

## MAINE.

**PORTLAND.**—Theatre (Charles C. Tuckebury, manager): Brothers Byrne in 8 Bells opened this house 23, 24 to good business; performance much enjoyed.—**RIVINGTON PARK** (E. A. Newman, manager): Harry E. Brigham Concert Orchestra 23-24 to good attendance.—**PEAK'S ISLAND PAVILION** (Bartley McCullum, manager): Doug 23-24 adds another record breaking week to the long list this season. Next week another comedy will close a most successful season of twelve weeks.—ITEM: Another good vaudeville show is on at the Palace week 23.—Portland's magnificent new playhouse has been christened "The Jefferson," in honor of that distinguished comedian, Joseph Jefferson. The house will open September 14, 15 with Francis Wilson. Among the sterling attractions Messrs. Fay Brothers and Hordford have already booked for The Jefferson are Chauncey Olcott, Dr. Wolf Hopper, Rose Coghlan, Flo Irwin, Shore Acres, Joseph Jefferson, Richards and Canfield, Counted Into Court, James O'Neill, The Girl I Left Behind Me, May Irwin, Lewis Morrison, The Walking Delegate, Rhea, and The Geisha, A Contented Woman, When Love Sleeps, Fanny Rice, Bada Bada, Bada, The Wizard of the Nile, Hopkins' Trans-Oceanic co., Margaret Kitch, Hurlon's Superba, Joseph Holland, The Mysterious Mr. Bugle, Bessie Bonhill,

The Girl from Paris, Mrs. Fiske, Primrose and West, Field's Minstrels, Sowing the Wind, Secret Service, Herrmann, Druman Thompson, and Maude Adams. Negotiations are now pending for The Bostonians and Richard Mansfield.—Walter Loftus, manager for the Brothers Byrne, was in town 23.—Mr. Borrett, agent for Fay Brothers and Hordford, is now located permanently in Portland.—Bobby Richardson, of this city, will soon rejoin the Deanna Thompson's Old Homestead co. He did a turn at the Palace 16-21.—Thomas E. Shea, who has been summering in Northport, Me., will open his season September 4.—Manager Hordford has now full control of the show business in Lewiston, managing both the Music Hall and Opera House.—Fay Brothers and Hordford have bought all the shares of the Peapack Advertising Agency, which will be devoted exclusively to the attractions at The Jefferson.

**DELPAST.**—Opera House (F. E. Cottrell, manager): Coon Hollow 24.

**BANGOR.**—Opera House (F. A. Owen, manager): Season opened 23 with Sunshine of Paradise Alley to S. B. O. The co., play, and scenic effects were very good, and the performance was highly enjoyed by all. Primrose and West's Minstrels 4. A Broozy Time 11.

**LEWISTON.**—Opera House will open 30 with A Bells.—**MUSIC HALL:** Season will open with Mora 30.

## MASSACHUSETTS.

**LOWELL.**—Opera House (Fay Brothers and Hordford, managers): Will open 6 with Richards and Canfield.—**MUSIC HALL** (W. H. Boody, manager): This house had an auspicious opening 21 with The Dazzler, which it is hoped augurs well for the season. It was the initial performance of the present Dazzler co., and the S. B. O. sign was displayed, which is a tribute to this eight-year-old mirth creator. The piece remains practically the same, though it has been brightened up and entirely new music added. The leading roles are in the capable hands of Ida Marie Rogers, who will be the first, and are ably seconded by a well-dressed chorus and the other fun makers. Briefly, it may be said, Manager Congrove's piece made a big hit here, playing to large houses 21-25 and matinee, and there is no reason why it should not have another season's success. Edwin Gordon Lawrence in For Her Sake 26-29. Peck's Bad Boy 6-4. Waverley Bill's Waverley Week finished their week's engagement 21, having played to fair business.—Sam Lucas and Tyler's Troubadours are at Lakeview Park 23-28. The entertainment at Glen Forest 26-29 is Gorman's Ideal Minstrels.—Mrs. Orilla B. Rogers, mother of Ida Marie Rogers, of the Dazzler, died 22. This necessitated Miss Rogers' withdrawal from the cast, her position being acceptably filled by Eva Leslie. Genial Harry W. Goss has been again signed by Manager Fay as treasurer for the Opera House.—Julia M. Bachelder has left town to join No. 2 co. of My Friend from India.—Will West, of The Dazzler, was presented with a purse 27 by admiring friends.—The theatre has a long list of first-class bookings. The staff of employees will be about the same as formerly. Manager A. J. Fay will assume the direct management of both the local and Portland houses, dividing his time between both places. So much interest has been shown by local friends in the theatre, as the Portland house has been closed, that many of the friends are waiting for an excursion to that city in the near future.

ORMSBY A. COURT.

**SPRINGFIELD.**—Gilmore's Court Square Theatre (W. C. Lenoir, manager): Primrose and West's Minstrels played to their usual good business 20. The show is first-class in every way. The opening arrangement of the troupe is the best idea yet. Raymond Moore, George Wilson, George Primrose, Milt Barlow, and the musical blacksmiths all found it hard to get away from the audience. A Black Sheep, infused with Otis Harlan's bristly vitality and William De Vere's unctuous humor, is good for more big houses here, though it has had several, and drew another 24. The queen of burlesque this year is Grace Vaughn, a shapely person, who fills the role and her costumes becomingly. Waite Opera co. 20 and week. Sowing the Wind 4. Andrew Brock 8.—**THE NEW GILMORE THEATRE** (P. F. Shea and Co., managers): Will open as a vaudeville house 30 with Howard and Emerson, Sherman and Morrissey, Deltorelli Brothers, John E. Drew, Pearl Haight, the McCoy Sisters, the Aherns, Minnie McEvoy, and Joe Linder. Mr. Gilmore has had the house put in better shape than ever. The boxes have been remodeled, the roof carried higher, a handsome new proscenium arch built, and new scenery and a new act drop provided. The theatre is beautifully decorated in light tints, making a cheerful and inviting a playhouse as can be found.

EDWIN DWIGHT.

**WORCESTER.**—Theatre (James F. Rock, manager): Tony Pastor opened the house 19 to a large audience, who were, however, somewhat disappointed. Primrose and West's Minstrels gave a capital performance 21 to the capacity of the house. The veriscope 30-September 4. Alma Chester 6-11.—**LOTHROP'S OPERA HOUSE** (Alfred T. Wilton, manager): The Strange Adventures of Miss Brown was a powerful opening magnet 23-28, business being very heavy. Dan Sully 30-September 4. Black Patti's Troubadours 11.—**BUJOI THEATRE** (J. E. O'Brien, manager): Will open 30-September 4 with vaudeville.

**BROCKTON.**—City Theatre (W. B. Cross, manager): Charles E. Blaney's co. in The Electrician opened the season at this house to fair-sized and well-pleased audience 19; the cast was competent and the stage settings remarkably good. The Brothers Byrne in Eight Bells did a fair business 21. The Royal Italian Juvenile Band, assisted by the Emerson Ladies' Quartet, gave a fine performance 23. The Pulse of New York drew crowded houses 23-28, notwithstanding a number of previous engagements played here. The new prices, 10, 15, and 25 cents, are proving a great success. Cummings stock co. 30 for four weeks.

**LUDINGTON.**—Opera House (U. S. Grant, manager): French Spy (local) 24. A Turkish Bath 31.

**GRAND HAVEN.**—Opera House (A. E. Andrews, manager): House dark 16-21. A Turkish Bath co. postponed to 28. Hoyt's A Bunch of Keys September 10.

**MANISTEE.**—Opera House (Edward Johnson, manager): Willard Newell, supported by the Moore and Livingston co., 19-22 to good business; performance satisfactory. A Turkish Bath September 1.

**BAY CITY.**—Wood's Opera House (A. E. David, son, manager): Ward and Vokes in The Governor's September 2.—ITEM: Manager Davidson is spending his vacation wheeling through Canada.

**NUSKEGON.**—Opera House (F. L. Reynolds, manager): A Turkish Bath will open the house 24. The season proper will open with A Bunch of Keys 10, followed by Kelly and Mason in Who is Who? 15.

**LANSING.**—Baird's Opera House (James J. Baird, manager): The Columbian Comedy co. opens in The Volunteer 23 to fair business for week. They give a good performance and are drawing well.—ITEM: Negotiations are under way pending a change in the management of the Star Theatre, and in event of satisfactory arrangement being made the house will be refitted and run as a straight vaudeville theatre at popular prices.

**COLDWATER.**—Tribune Opera House (John T. Jackson, manager): Season will open 29 with Ed F. Davis' Minstrels. Newell's Columbian Comedy co. 31-September 4. A Jolly Night 11.—ITEM: Manager Jackson reports a good line of attractions already booked.

**ANN ARBOR.**—Athens Theatre (L. J. Lesimer, manager): This theatre, formerly the Grand Opera House, has been thoroughly renovated, and will open September 4 with Ward and Vokes.

**OWASSO.**—Salisbury's Opera House (Salisbury and Brown, managers): House dark.—**CALADONIA PARK** (F. Knapp, manager): Adventists' annual encampment; 20 tents; large crowds.

**ADRIAN.**—New Crowell Opera House (C. D. Hardy, manager): A Bunch of Keys opens the season at this house 31 instead of 30; an excellent list of attractions has been booked.

## MINNESOTA.

**FARIBAULT.**—Opera House (Jack Hoeffer, manager): William Roberts and Olive Martin in Don Cesar de Bazar 20 to fair business. Scenery and costume best ever seen here. Fontana, mind reader, opened a week's business 23 to a big house. Francis Jones in In Old Madrid 7. Clay Clement will formally open the house 14. Nellie McHenry in A Night at the Circus 13.—ITEM: Manager Hoeffer announces a partial list of his circuit bookings as Hermann H. Karl Gardner, Tennessee's Partner, Superior, White Crook, Sowing the Wind, Blaney's Electrician, Tim Murphy, Monroe and Hart, Henshaw and Ten Brock, Thomas W. Keene, 14th, and others.

**HANKATO.**—Theatre (Jack Hoeffer, manager): William Roberts and Olive Martin in Faust 21 to a top heavy house. Grand scenic effects; best of satisfaction. Tremaine's illustrated lectures opened for a week 26 to good house. Francis Jones in In Old Madrid 9. Clay Clement 11. Nellie McHenry's A Night at the Circus 13.—ITEM: Manager Shaw was a caller 20, making arrangements for Hoeffer circuit. Ward Opera House, at Waseca, Minn., has just been added to the circuit.—The Andrews Opera co. were again attached at Waseca 17 by a former agent.

**CROOKSTON.**—Grand Opera House (T. H. Bjoen, manager): House dark 16-21. The Heart of Chicago 24. Louis James September 4. Al. G. Field's Colored Minstrels 7.

**WINONA.**—Opera House (J. Stralinski, manager): William L. Roberts and Olive Martin in Faust to a good house 18. Lincoln J. Carter's Heart of Chicago to good business 21. Santanelli 20-23. Coming: A Trip to Chintown, Louis James.

**STILLWATER.**—Grand Opera House (E. W. Durant, manager): The Fontanas, hypnotists, to fair business 16-21. Corbett-Fitzsimmons veriscope 23-24.

**OWATONNA.**—C. S. P. S. Auditorium (P. M. Smersh, manager): William Roberts in Faust to a small but well-pleased audience 19. Labadie 24. Francis Jones in In Old Madrid September 8.

**ALBERT LEA.**—Opera House (J. A. Fuller, manager): William L. Roberts and Miss Olive Martin in Don Cesar de Bazar 23; good house and performance. Francis Jones in In Old Madrid 20.

**LITTLE FALLS.**—Gross Opera House (Philip J. Gross, manager): Season will open 30 with Al. G. Field's Minstrels. Bookings include Louis James, veriscope, St. Plunkard, and Jule Walters' Side Tracked.

## MISSISSIPPI.

**COLUMBUS.**—ITEM: Work on the opera house is being rapidly pushed, and it is to be complete by November 1.

## MISSOURI.

**ST. JOSEPH.**—Tootie Theatre (C. U. Philley, manager): To a large audience that was most liberal in its applause McSorley's Twins opened its season and that of the house 23. Merritt and Davis have organized an excellent co., every member of which made a hit. The cast includes Mark Murphree, John T. Tierney, Nat M. Willis, Horditz and Bowers, Marie Stuart, Marguerite Ferguson, and the Addis Sisters from Australia, who made their first appearance in this country.—**CRAWFORD THEATRE** (E. S. Brigham, manager): The Paiges opened a week's engagement 23, presenting Harvest to a good audience.

**WARRENSBURG.**—Magnolia Opera House (Hartman and Markward, managers): Dark.—**PETITE SPRINGS CASINO** (J. H. Christopher, manager): Eugene Mays, lecturer, 17, 18 to big business. Robert Nourse, lecturer, 21-22 to immense business. Louis Fischer, lecturer, 23, 24 to fair business. This series of lectures has been the best thing of the kind ever given in this city. Over two thousand persons listened to the two above-mentioned men on each evening.

**HANNIBAL.**—Park Theatre (H. B. Price, manager): Mr. Price has leased the house for five years, and it is now being remodeled and lighted throughout with electricity. When completed it will be one of the prettiest houses in the West. Some of the best attractions are booked for the coming season. The opening will take place 4, with Corinne in The American Beauty.

**FULTON.**—Grand Opera House (T. M. Bolton, manager): Weidemann's Comedians September 6-11 (fair date). She 14.

**MODERLY.**—Regarty's New Opera House (R. Halloran, manager): Frank Long's Repertoire co. 16-21 to good business. Regular season will open 9 with Otis Skinner.

## MONTANA.

**BUTTE.**—Pavilion Theatre (Dick P. Sutton, manager): The Orphean Stars 23-28. The Faust Family closed 29 their second week of excellent business.—ITEM: The Pavilion will close its summer season with the engagement of the Orphean Stars, and the remodeled Union Theatre will reopen about September 10 with a new stock co.

## NEW HAMPSHIRE.

**MANCHESTER.**—Opera House (E. W. Harrington, manager): This house will open 1 with A Boy Wanted, followed by Eight Bells 4.—ITEM: This house will have a new drop curtain, new flies, and new scenery (this season); extensive improvements have been made to the lobby and the house put in first-class condition.—The new Elm Street Theatre will shortly open, and a surprise awaits the people here when they obtain their first view of this elegant house.

**DOVER.**—City Opera House (George H. Demeritt, manager): The season at this house will open 2 with the Brothers Byrne in Eight Bells, followed 7 by W. A. Brady's co. in Way Down East.

**EXETER.**—Opera House (J. D. P. Wingate, manager): Season opened 31 with Blaney's A Boy Wanted. Nellie McHenry 10. A Broozy Time 22. Shore Acres 24.—ITEM: The advent of the electric road will prove a great benefit to the Opera House. Cars now leave from the Opera House for Hampton at the close of each performance. Manager Wingate begins his eleventh season with the finest line of attractions he has yet played in the house.

**PORTSMOUTH.**—Music Hall (J. O. Ayers, manager): Season will open with the Brothers Byrne in 8 Bells, followed by A Boy Wanted 30.—ITEM: An electric railway, which will place several adjacent small towns within easy reach of this city, has just been completed, and Manager Ayers expects to derive an innumerable extra patronage this season in consequence.

## NEW JERSEY.

**ELIZABETH.**—Lyceum Theatre (A. H. Simonds, manager): Drake's Military Band gave their weekly concert 20 to 8. R. O. Richards and Canfield opened for the first time. Our Boys to a fair-sized and well-pleased audience 21. The Elroy Stock co. opened a week's engagement 23 to a crowded house; this co. is an old favorite, and always gives the best of satisfaction. Oliver Byron 6. Robert Mantell 7. Keller 8.—**STAR THEATRE** (Colonel W. M. Morton, manager): Season will open 31 with William Banelli in The Captain of the Nonsuch. The Widow Goldstein 1. Merritt Collins 2, 3.—ITEM: Marie Vallean was in town 19.—A number of theatrical people witnessed the production of Our Boys at the Lyceum 21.—James R. Waite was in town 23.—Edwin Elroy, manager of the Elroy Stock co., is a well-known resident of this city.—Colonel W. M. Morton, of the Star Theatre, has returned from his country seat on Long Island.

**ORANGE.**—Music Hall (George P. Kingsley, manager): The following attractions have been booked for the coming season: James A. Heare's new play, The Heartstone, September 4. Robert R. Mantell in A Secret Warrant 8. Waite's Comedy co. 13-18. Hoyt's A Contented Woman 24.—**COLUMBUS THEATRE** (John T. Platt, manager): The World Against Her September 2.

**NEWARK.**—Theatre (J. Bard Wortell, manager): The Geese September 6-11.—H. R. Jacobs' Theatre (M. J. Jacobs, manager): Counted Into Court 30-September 4.—ITEM: Robert Neil, of this city, will be a member of The Northern Lights co. this season.

**WASHINGTON.**—Beatty Music Hall (George M. Dawes, manager): May Smith Robbins in Little Trixie 14 delighted a large audience.

**PATERSON.**—Eden Theatre (H. E. Toovey, manager): Season opened 25, with May Smith Robbins in Little Trixie. This clever little star has surrounded herself with a capable co., and duplicated the success she had at this house last season. Side Tracked 30-September 4.—ITEM: Manager Toovey has made some alterations and improvements at this house, which, with the new decorations and scenery, make it one of the most attractive in the State. The business staff remains the same as last season.

**RED BANK.**—Opera House (C. E. Nisman, manager): Lang's Operatic Barbers to a well-pleased audience 20; performance first class in every respect. O'Hooligan's Wedding 23 gave a very unsatisfactory performance. Kennedy Players 30-September 4. Oliver Byron 7.

**DOVER.**—Baker Opera House (William H. Baker, manager): Oppenheimer's Comedians in repertoire 23-28.

**TRENTON.**—Taylor Opera House (O. H. Butler, manager): Season opened 25 with Marie Janzen and Frank Taubehill, Jr., in The Nancy Hanks. The play received the hearty approval of the audience.

**BOONTON.**—Harris Lyceum (Harris Brothers, managers): The Gormans in Mr. Boone from Boston 25; good business; performance excellent.

**PLAINFIELD.**—Stillman Theatre (George Willey, manager): The Gormans 23 to fair business; performance satisfactory. The Heartstone September 1.



THE NEW YORK DRAMATIC MIRROR.

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having been there for several weeks booking attractions for his house. He left 22 for Memphis and returned 23, securing while there the new Lyceum Theatre, which he will manage during the coming season. He announces that McPee's Matrimonial Bureau will be the opening attraction at the Lyceum early in September, while the Grand Opera House will open September 6 with the Georgia Minstrels. The musical features at the Tennessee Centennial week of 23 are unusually attractive. On the evening of 24 Marie Louise Bailey, pianist (a Nashville girl), appeared with Victor Herbert and his band and received an ovation before one of the largest audiences ever gathered in the Auditorium. She was down for two numbers, and both times was forced to respond to triple encores. Victor Herbert will give a 'cello recital for the ladies in the Woman's Building 23, and on the evening of 27, which is classic night, he will be heard in the regular concert in the Auditorium with the band.

**JACKSON.**—PITMAN OPERA HOUSE (Wormer and Feichfeld, lessees and managers): Clint G. Ford and co. 23. The house will be formally opened September 20 by the Peters and Green Comedy co., who began two weeks of rehearsals here 23.—ITEM: Aaron Tuckfield, of the management, with his bride, will visit New York 25 in the interest of his house.

## TEXAS.

**WACO.**—ITEMS: During the coming season the management of the Grand will be somewhat changed. Sid H. Wells having a one-half interest to George L. Solomon, who is well and favorably known to the profession, he having been treasurer for the past two seasons. The firm will be Wells and Solomon. The Grand has been thoroughly renovated and touched up throughout, presenting a bright, new appearance, and everything is in readiness for the season, which will open September 15. There are a long list of first-class bookings.

## UTAH.

**SALT LAKE CITY.**—ITEM: Everything dark week of 16. The only talk is of the coming engagement of John Drew, who will give us a chance to see Rosemary.

## VERMONT.

**ST. JOHNSBURY.**—STANLEY OPERA HOUSE (C. A. Chapman, lessee): Raymond's Comedians' engagement postponed to 23-September 4.—ITEMS: De Wolf Bonner, who has been in the city for a week's vacation and is spending the time in this place.

**BURLINGTON.**—HOWARD OPERA HOUSE (W. E. Walker, manager): The Next Congressman 31 September 1. Ben-Hur and Ten Broeck 2, 3. These are fair dates and large houses are already assured.

## VIRGINIA.

**DANVILLE.**—ACADEMY OF MUSIC (John B. Wood, manager): Al G. Field's Minstrels 23.—ITEM: Manager Wood is having the house thoroughly overhauled, putting in steam heating appliances and making many improvements. The work is nearing completion, and when through Danville will have one of the best equipped houses in the State.

**ROANOKE.**—ACADEMY OF MUSIC (C. W. Beckner, manager): Al G. Field's Minstrels 19 to good business; entire performance first class, and Mr. Field will always be welcomed to Roanoke. Humanity 26.

**PETERSBURG.**—ACADEMY OF MUSIC (Thomas G. Leath, manager): Season opened 23 with Bonnie Scotland to good business. Darkest Russia 24 to fair audience; performances gave good satisfaction. The Nancy Hanks 6. The Widow Goldstein 7.

**STAUNTON.**—OPERA HOUSE (W. L. Olivier, manager): Al G. Field's Minstrels 20 to large and fashionable audience; one of the best minstrel performances ever seen in this house; the street parade was large and well costumed. Raymond's Comedians 18-18. Side Tracked 24.

**NORFOLK.**—ACADEMY OF MUSIC (A. B. Duessenberry, manager): Al G. Field's Minstrels to S. R. O. 23; performance very good. Hogan's Alley 30. Charles H. Yale's Devil's Auction 31.

**RICHMOND.**—ACADEMY OF MUSIC (Thomas G. Leath, manager): W. A. Brady's Humanity was presented by a very capable co. 24 to a large and well-pleased audience. Field's Minstrels played to S. R. O. 25; the weather was extremely warm, but notwithstanding this fact it was given a hearty reception, and deservedly so, for it is one of the best minstrel organizations that has visited this city for some time. Devil's Auction 30. Hogan's Alley 31-September 1. Nancy Hanks 3, 4.

**LYNCHBURG.**—OPERA HOUSE (F. M. Dawson, manager): Season opened 23 with Al G. Field's Minstrels to the second largest minstrel audience in the history of the house; 1100 paid admissions; seating capacity of the house 1800. Humanity to fair business 25. The Nancy Hanks September 7. The Widow Goldstein 8.

## WASHINGTON.

**SPOKANE.**—AUDITORIUM (Harry C. Hayward, manager): The veriscope pictures of the Corbett and Fitzsimmons fight to large audiences 16, 17. Most of those present seemed pleased with the entertainment on account of its novelty.

**NEW WHATCOM.**—BELLINGHAM OPERA HOUSE (A. E. Jewett, manager): Dark week 16-21.—LIGHTHOUSE THEATRE (J. G. McNamara, manager): Belasco and Mayers' The First Born 19; play and co. first class; business fair.

**TACOMA.**—THEATRE (L. A. May, resident manager): Lost for a Day and The First Born 16 to light attendance.

## WEST VIRGINIA.

**WHEELING.**—OPERA HOUSE (F. Riester, manager): Thomas W. Keene September 1.—GRAND OPERA HOUSE (Charles A. Feinler, manager): Richards and Pringle's Georgia Minstrels opened the house 23-25, S. R. O. In the Name of the Czar 24. Old Glory 6-8. Hogan's Alley 9-11.

**CLARKSBURG.**—TRADEMAN'S GRAND OPERA HOUSE (Harne and Horner, managers): Season will open with Darkest America 7-9. Fitz and Webster 16. James Young 23.

**WESTON.**—CAMDEN OPERA HOUSE (G. V. Finster, manager): House will open September 6 with Darkest America.

## WISCONSIN.

**WEST SUPERIOR.**—GRAND OPERA HOUSE (Robert Kelly, manager): Veriscope 17-18 to good business. Al G. Field's Minstrels 23. A Trip to Chinatown September 2. Marie Bell Opera co. 34.—MARION'S OPERA HOUSE (H. F. Edwards, manager): Marks Bros. opened four weeks' engagement 16 and are playing to S. R. O. nightly at popular prices; good co.

**FOND DU LAC.**—CRESCENT OPERA HOUSE (W. H. Stoddard, manager): Al G. Field's Colored Minstrels 17; full house and satisfactory performance.

**ASHLAND.**—GRAND OPERA HOUSE (John Weiss, manager): House dark 16-21. St. Plunkard September 4. Georgia Graduates 11.

**JANESVILLE.**—MYERS OPERA HOUSE (William E. Stoddard, manager): Regular season will open 30 with Louis James in Spartacus. Georgia Colored Minstrels delighted a large audience 23.—ITEM: Manager Stoddard has leased the Crescent City Opera House at Fond du Lac, Wis. and will manage it in connection with the house here. The stage of the Crescent is to be enlarged and refurbished and improvements made throughout the house.

**OSHKOSH.**—GRAND OPERA HOUSE (J. E. Williams, manager): Ferris' Comedians 23-25 to crowded house; performance good.

**BARABO.**—THE GRAND (F. E. Shultz, manager): Francis Jones' co. in Old Madrid 21 to small but very appreciative audience. Thompson's Comedians 24; good business.

**SHEBOYGAN.**—LAKE VIEW PARK THEATRE (J. Christy, manager): Rowland's Players presented Cast Adrift 24 to a large audience.—OPERA HOUSE: William Owen on 28-29. Charles A. Gardner 1. Clay Clement 8. Marie Bell Opera co. 15.

**LA CROSSE.**—THEATRE (J. Strassliska, manager): Roberts Martin co. in Faust to fair business 17. Louis James in Spartacus 23-25. Hogan's Alley 24. A Trip to Chinatown 30. Louis James in Spartacus 31.

**MADISON.**—FULLER OPERA HOUSE (Edward M. Fuller, manager): ITEM: The first attraction of the

season will be Hoyt's A Trip to Chinatown 25. Manager Fuller has taken special pains to secure good attractions for the coming season, and the outlook is very promising.

**PORTAGE.**—OPERA HOUSE (A. H. Carnegie, manager): Georgia Minstrels 23.—EAU CLAIRE.—GRAND OPERA HOUSE (O. F. Burlingame, manager): Veriscope of Corbett-Fitzsimmons contest to good houses 23, 24. Marie Bell Opera co. 30-September 4.

## CANADA.

**MONTREAL.**—ACADEMY OF MUSIC (Sparrow and Jacobs, managers): The Academy opened its doors for the season 23 with Straight from the Heart. W. C. Holden and Martha Rudess appeared in the leading roles. May Williams was clever as the maid, Lolotte, and Mamie Johnston did good work as Harold Nugent. The play, which is disconnected and slightly incoherent, was beautifully staged. The Academy looks bright and fresh after the summer vacation, and the management announces that it has booked a fine bill of attractions. Lewis Morrison 1-11.—ITEMS: The Queen's Theatre (Sparrow and Jacobs, managers): Hendrick Hudson, Jr. was booked to open here 23, but owing to the co. missing a railway connection they did not arrive in town till 25.—THEATRE ROYAL (Sparrow and Jacobs, managers): Gotthold's Gigantics opened 23 to a packed house, and gave a very creditable performance. The Don Quixote and Alfredo are the leading features. The house looks clean and pretty, and will no doubt receive its accustomed patronage. Aiden Benedict in Fabio Romani 6-11.—ITEMS: Manager W. E. Phillips, of the Franco, and Drew Morton have just returned from New York, where they have been making arrangements for the opening of the season 7. A first-class cast co. has been engaged, including Lucile La Verne as leading lady; Edith Totten, Gertrude Lyddy, Dora Norman, Harrington Reynolds, who has been specially engaged for the opening production; T. J. M. Grain, George Arvine, Joe Daly, Harry Mack, and others. Drew Morton will continue as stage-manager, in which capacity he did such excellent work last season. Mr. Phillips intends to continue the same policy pursued last season, and to present a line of strong society plays and comedy dramas, and between the acts high-class vaudeville turns. One of the opening features will be the Garrisons, who made such a big hit here last season. Altogether the outlook ahead of the Franco is a bright one.—Charles Auburn, who has for some time been an efficient worker behind the scenes on the Broadway staff, will next season be stage-carpet for the Ottawa Opera House, which will open under the management of H. B. Jones.

**TORONTO.**—OPERA HOUSE (Ambrose J. Small, manager): The season was opened 23 with Kelly and Mason. Who is Who, which was a great success. Goggin and Davis gave a clever acrobatic specialty, and Kelly and Mason in the premier parts proved to be extremely popular. Hendrick Hudson 30-4.—ITEMS: The Industrial Exhibition will open 30 and continue until September 11, and this year promises to eclipse all previous fairs.—The Grand Opera House will reopen the season with The Brothers 28, and will continue the following week 30-4.—The Princess Theatre will throw open its doors 30, the attraction being Hanlon's Superba. Mr. Hanlon is in town superintending the production, and promises us several things quite out of the ordinary.—The Bijou Theatre, under whose management Mr. Goggin and Davis gave a very successful production, returned 23 from his holiday and is preparing to present nothing but first-class vaudeville.—Margaret Mather will open her season here September 9, presenting Cymbeline, which promises to be one of the greatest productions seen here. Miss Mather is here with her co-rehearsing at the Grand.—Bert Whitney, under whose management Miss Mather is to tour, is in the city making preparations for the opening here. Thomas Q. Seabrooke will be at the Grand Opera House 6-8, presenting the latest comic opera, Papa Gon Gon.—Manager Sheppard, at the Grand Opera House, promises a splendid list for the coming season.

**WINNIPEG.**—GRAND OPERA HOUSE (Seach and Sharp, managers): Ricketts' Opera co. to moderate business 16-21. Hogan's Alley 23.—ITEM: The Winnipeg Opera House (under the management of C. P. Walker, of Fargo, N. D., will be opened September 6 by Louis James.

**ST. JOHN.**—OPERA HOUSE (A. O. Skinner, manager): Mora co. opened a short engagement 23 in The Pilot's Daughter to a very big house; performance good.

**YARMOUTH.**—MUSIC HALL (J. D. McCallie, lessee): House dark. Crowell-Emery-Mason co. canceled their engagement for 30.

**OTTAWA.**—GRAND OPERA HOUSE (G. W. Jacobs, manager): Joseph Frank, local manager: Temporary opening 23-25 with the veriscope pictures of the Corbett and Fitzsimmons contest; business good.

**LONDON.**—GRAND OPERA HOUSE (A. E. Roote, manager): Season opened 21 with Kelly and Mason in Who is Who to good business. The play is bright and lively, and was well received. Shannon of the Sixth 9-11. Thomas Q. Seabrooke 13-15. Margaret Mather 16-18.

## ARENA.

**DAYTON, O.**—Buffalo Bill's Wild West to packed business at the afternoon and fair at evening performances 21. The magnet, Buffalo Bill, and an aggregation of talent seldom witnessed gave a most novel, interesting, exciting and instructive exhibition, well earning the liberal and honest applause distributed throughout.—ITEM: Albert E. Scheible, the business manager of Buffalo Bill's Wild West, is a most genial and courteous gentleman. His fourteen years' connection with the greatest outdoor production extant well bespeaks his qualifications.

**OMAHA, NEB.**—Ringling's Circus gave two performances here, 23 and 24, and turned thousands away. It is decidedly the best circus ever seen in Omaha, and the system with which the enormous crowds were handled was something wonderful. The attendants were gentlemanly and painstaking, and from the performing elephants to the palm-leaf fans every feature was praiseworthy.

**LEWISTON, ME.**—Forepaugh and Sells Brothers gave a good show 17 to fair audience.

**WASHINGTON, N. J.**—Goodrich's Wagon Shows gave a good performance to a large audience 19.

**GRAND HAVEN, MICH.**—Lewis, Bailey and Harris' Circus will show here September 2.

**CROOKSTON, MINN.**—Leo W. Washburn's Circus September 4.

**FAYETTE, MO.**—More than ten thousand people saw Lemen Brothers' Circus 23. Best circus seen here in years.

**ORANGE, N. J.**—W. H. Harris' Nickel Plate Circus exhibits here 26.

**HOLTON, KAN.**—Ringling Brothers' shows are billed for September 9.

**MURPHYSBORO, ILL.**—W. D. Amert's Circus opened 23 for week's engagement to capacity of tent. Performance fair. Franklin Robinson Circus coming September 20.

**CORNING, N. Y.**—Forepaugh and Sells Brothers' Circus September 10.

**LITIA, O.**—Buffalo Bill's Wild West played to large audiences afternoon and evening of 18. Numbers were turned away at both performances.

**BARION, O.**—Der Burke and De Witt's Circus disbanded for season here this week.

**ANDERSON, IND.**—Barnum and Bailey's Shows are billed for 27.

**KEARNEY, NEB.**—Campbell Brothers' Wagon Show played to good business at popular prices 20. Ringling's Circus 30 will be the first show Kearney has had for four years, and from the present outlook they will do good business here.

**PETERSBURG, VA.**—Wallace's Circus is billed for 30.

**PARSONS, KAN.**—Lemen Brothers' Circus 20. Ringling Brothers' Circus October 5.

**MARIETTA, O.**—Wallace's Circus is billed for September 8.

**LOGANSPOUT, IND.**—Barnum and Bailey's Circus showed to large crowds here 24.

**BANGOR, ME.**—Forepaugh and Sells Brothers' Circus afternoon and evening of 19 to good business

and satisfied audiences. The street parade was fine and was witnessed by a large number of people.

**OSWEGO, N. Y.**—Forepaugh and Sells Brothers' shows are billed for 4.

**ALLENSVILLE, KY.**—M. L. Clark's Wagon Show exhibited here 20 to small attendance.

**WARRENSBURG, MO.**—Ringling Brothers' Circus will show here October 6.

**GRAND FORKS, N. D.**—Leon W. Washburn's Circus will show here September 3.

**DOVER, N. J.**—Santello's Circus will be here 21.

**ST. JOHNSBURY, VT.**—Forepaugh and Sells Brothers' Circus show to a good crowd 24.

**STAUNTON, VA.**—The Wallace Circus will exhibit here 27.

**CHILLICOTHE, O.**—Wallace's Circus will show here September 10.

**OAKLAND, CAL.**—Walter L. Main's Circus gave two performances 19 and succeeded in packing the tent on both occasions. It is without doubt one of the best combinations which has visited this city of late. Everybody was well pleased.

**TORRINGTON, CONN.**—Price and James' show came 15 without any billing. Poor business, but the best performance seen here this season.

**MAINE, N. Y.**—Forepaugh and Sells Brothers' Circus will exhibit here 31.

**PORTSMOUTH, O.**—Wallace Brothers' Circus will show here Labor Day, September 5.

**LEXINGTON, KY.**—Buffalo Bill's Wild West gave two performances 23 to about fifteen thousand people in the afternoon and about nine thousand in the evening. The performance was entertaining.

## CORRESPONDENCE.

[Received too late for classification.]

## DENVER.

Your correspondent has been journeying amid the mountains and valleys of Colorado 19-28, and has witnessed magnificent productions of the drama. Nature, and as well wonderful performances of that always popular spectacular extravaganza, The Gold Seekers, while the restless, nervous, exciting life of the mining camps has proven a better melodrama than Humanity, and one could go into shaft No. 2 as a deadhead without showing his credentials card.

Incidentally, I have managed to keep in touch with the amusement world. At Colorado Springs 19, I witnessed the Flower Carnival—a most beautiful sight, the parade with its opulence of color and unique and gorgeous sights rivaling a scene from fairy land. One of the notable features of the parade (which was witnessed by 10,000 people) was the float occupied by the local lodge of Elks, and which took a first prize. Upon this float, which was tastefully and prettily decorated and festooned with flowers, was depicted an actual reproduction of a minstrel show in full swing. Twenty-four Elks, arrayed in regulation minstrel costumes, were participating in the performance, which was complete in every detail, even the orchestra being there. The idea was certainly splendidly conceived and equally well carried out, and the enthusiastic spectators with one accord proclaimed, as they saw the letters B. P. O. E. upon the banners on the float, that they were the initials for the "Best People on Earth."

Cripple Creek is enjoying great prosperity, and is actually producing more gold than all the Klondyke and Johannesburgs in the world, and it has more legitimate producing gold mines than all of the rest of them together. Through the courtesy of M. E. Goldstein, the energetic and excellent manager of the Grand Opera House, I was shown through this theatre, and was most agreeably surprised to find a thoroughly first-class theatre, and would be a credit to a town three times its size. The seating capacity of the Grand is about one thousand, and it is well equipped and has excellent stage and dressing-rooms, and I see no reason why Mr. Goldstein should not make a success of his venture, as Cripple Creek has long needed a first-class theatre.

About the most novel performance I have seen was as the train bowed along between Leadville and Kokomo, scaling the mountain sides at an altitude of two miles above sea level. It was in the nature of an impromptu but very delightful concert, furnished by the Pritchard Trio, of Leadville, composed of George, Eddie, and Johnnie. These boys sing soprano, tenor, and baritone, and their voices and souls are permeated with music. An odd coincidence happened as they were concluding their little concert. They had finished Joe Newman's popular "Shooting Craps," and decided to follow it with something sentimental, and accordingly commenced to sing "The Church Across the Way," and just as they reached the chorus of the song, which concludes with the words and music of "Nearer My God to Thee," the train turned the bend, and to right, calm, majestic, and serene, "The Mount of the Holy Cross" reared its lofty peak, and there in the sunlight "The Sign of the Cross" gleamed eternal." F. E. CARTERPHEN.

## PORTLAND, ORE.

All theatres—Marquam, Third Street, and Corvair's—dark week ending 22.

Sam H. Friedlander, of Friedlander, Gottlob and Co., proprietors of Columbia Theatre, San Francisco, arrived here 21, accompanied by his mother, Mrs. A. H. Friedlander, from an extensive Eastern tour of the States. After remaining here a day only, Mr. Friedlander was suddenly called home to give attention to an important deal his firm has in contemplation. Mr. Friedlander was the original manager of the Marquam, and during his brief stay here he was kept busy nodding to and shaking the hands of old friends and acquaintances. He predicts unusually large business for the words and music of "Nearer My God to Thee," the train turned the bend, and to right, calm, majestic, and serene, "The Mount of the Holy Cross" reared its lofty peak, and there in the sunlight "The Sign of the Cross" gleamed eternal." F. E. CARTERPHEN.

## ATLANTA.

A large and appreciative audience greeted the opening of the Lyceum 25. The house presented a very pretty appearance, the interior having been redecorated, which, together with the other improvements, makes the Lyceum look better than ever before. On the opening night the house was richly scented with extract of Violet de Palme, and at the matinee each lady was presented with a beautiful American Beauty rose as a souvenir. The Lyceum is sure to be a popular place of amusement this season. The bill for the opening night was Sidney R. Ellis' romantic drama, Bonnie Scotland, and judging from the applause, the audience was well pleased. Unexpectedly Mr. Ellis had to assume one of the leading parts and made a big hit. Miss Westcott as Lennie Dugan did some very clever dancing and singing. The rest of the cast were right up to date and were well received. At the matinee the same bill was given and the ladies were out in great numbers. The new hat law now in effect works to perfection and every one is delighted with it. Manager Sharp has no trouble in enforcing it. Darkest Russia was the bill 7 and drew an immense house. Sidney R. Ellis, by request, took the part of Colonel Settimio Cobb, and was a most good-natured American colonel, his spy wit often bringing forth loud applause. Others who deserve special mention are Charlotte Deane, Meta Brittain, Louise Marcelli, Miss Westcott, and Messrs Davenport, Clifton, Bress, and Breuer.

Ernest Looney's many friends are delighted to know that he still holds the position of treasurer of the Lyceum.

Imperial W. D. Smith, manager: Dark.

The City Council has passed the ordinance compelling women to remove their hats at the theatres and it is now in operation. Every one seems to think the law a good one. The managers have prepared a plan where hats may be checked, but the majority of the fair patrons have not availed themselves of them to any extent.

Re way of revenge, the women have petitioned the Council to pass an ordinance that will make men keep their seats during the play—in other words, stop the custom of going out between the acts. The Council will consider the matter at its September meeting, but it is hardly likely that, even at the request of such charming petitioners, they can be induced to forbid the time-honored practice of "seeing a man."

JOHN H. THOMPSON.

## INDIANAPOLIS.

The Park Theatre, which was totally destroyed by fire in March last, has been rebuilt, and was opened 23 with Salter and Martin's U. T. C. co. to an overflowing audience. But little had been said about the new house, and its beauty and comfort were recognized by all. The exterior of the building is an ornament to the city; the entrance is under a large arch, and the words Park Theatre show in stained glass. The foyer is a great improvement over the old one, and is wainscoted in marble. Two offices are conveniently located on either side of the entrance, and there is a prodigious array of mirrors and electric lights. Over the foyer is a handsome dome in art glass and an electric bulb. The architecture is of the German-Italian Renaissance style. The proscenium arch is preceded by a number of arches after the type of the entrance of the Transportation Building. The rear row of seats have a much greater elevation over the stage than in usual, every seat having an unobstructed view of the stage. There is an abundance of exits, and the house can be emptied in about two minutes and a half. The heating and ventilating apparatus are under the sidewalk and nothing has been left undone to protect the audience from fire. The stage is separated from the auditorium by an ample fire wall which is attached an asbestos curtain. Managers Dickson and Talbot have shown great liberality, and deserve the consideration of the amusement-loving public. At both performances 23 the sale of tickets had to be stopped, and hundreds were turned away. The boxes on the left at the first night's performance were reserved for the newspaper fraternity, who were royally entertained by the management. The co. is a good one, and will remain this week. In the Name of the Czar will follow for three days, opening 30.

Girard's Inter-Ocean Vaudeville and Burlesque co. opened at the Empire 23 to a good house. Troja is the only member of the co. deserving notice, and her songs, as usual, went well. The audience bore with the performance until the burlesque was put on, when patience ceased to be a virtue, and Manager Fennsey, who was present, had the curtain rung down and closed the house. Fred Rider's Moulin Rouge 30-September 4.

Managers Dickson and Talbot have secured the veriscope pictures of the Corbett-Fitzsimmons fight, and they will be exhibited at Tomlinson Hall for week commencing September 13. W. W. Lowry.

## MINNEAPOLIS.

The Metropolitan Opera House and the Bijou Opera House both dark 23-24. Marie Bell Opera co. presented Trial by Jury and Cavallera Rustiana to a large crowd at the Lake Harriet Pavilion 23. The production was an agreeable surprise, as the co. has hitherto confined its efforts to light opera. Miss Bell appeared as Santuzza and made a decidedly favorable impression. Edw. F. Semans was somewhat of a disappointment as Iago. The chorus was effective and prettily costumed.

The entrance and the foyer of the Grand Opera House are being remodeled, giving considerably more space for the crowds to pass in and out.

F. C. CAMPBELL.

## ALABAMA.

**BIRMINGHAM.**—O'BRIEN'S OPERA HOUSE: The season will open here 30 with the Woodward-Warren co. in repertoire for one week.—ITEMS: Professor Fred L. Grambs, Ben S. Theiss, and Will C. Harris, Jr., have formed a stock co. and leased O'Brien's Opera House for the coming season. Professor Grambs, president of the new co., has for many years furnished the music at O'Brien's, and is thoroughly capacitated in that line. B. S. Theiss, the manager, is well known in theatrical circles, having been former Manager O'Brien's assistant for many years. He will have entire charge of the stage. Will C. Harris, Jr., the secretary and treasurer of the co., will attend to the front end of the house. Several improvements have been made in this theatre during the summer, and in addition to other things the parquet has been fitted up with a number of electric fans.

## ARIZONA.

**PHOENIX.**—OPERA HOUSE (Dr. G. H. Foster, manager): Dark on account of summer season.—PHOENIX PARK THEATRE (Arthur Greuber, manager): A. Y. Pearson's Stock co. in Lights of Frisco to good business 16, 18, 21. In Outlaw King 23, 25.—ITEMS: The A. Y. Pearson Stock co. gives a dance each Thursday evening at the Park Theatre to good attendance.—Doctor G. H. Foster and wife are in California for a three weeks' visit.—Fred B. Mussey, an actor, was married to Estella Davenport in Phoenix 19. They will remain in Phoenix, where Mr. Mussey has accepted a position with the New York Photo Co.—A. Y. Pearson co. will remain in Phoenix until about the middle of September, and then reorganize and go on the road, playing South and into Texas.

## CALIFORNIA.

**LOS ANGELES.**—THEATRE (H. C. Wyatt, manager): John Drew in Rosemary was greeted by large and well-pleased houses 19-21. The star, who is a great favorite here, was warmly welcomed, and was the recipient of nightly curtain-calls. Dark till The Heart of Maryland September 13.—BURBANK THEATRE (A. Y. Pearson, manager): The Defaulter, most excellently staged, drew well 16-22. The Tornado 23.—ITEM: Sam Meyer, who is with us for a short time as manager of John Drew, reports business most prosperous all along the line.

**SAN JOSE.**—HALL'S AUDITORIUM (L. Henry, manager): John Drew in Rosemary attracted a good house 16. Thomas Bates' Stock co. opened a week's engagement 18 to a packed house. The Celestial Maiden, the opening piece, was well received.

**OAKLAND.**—MACDONOUGH THEATRE (Friedlander, Gottlob and Co., lessees): House dark 16-21. Twelve Temptations September 3, 4. Sam T. Shaw Dramatic co. 29-29. Heart of Maryland 27-October 2.

**OAKLAND THEATRE (Dan E. Vernon, manager):** Walter Hodges Comedy co. presented Miss K. Cooley's new play. On to the Klondyke 21-22. This was the initial performance of this play and it proved to be quite a success. The co. is good and deserves great credit. Business very good. Same co. and play 23-24.—ITEM: A change of management has taken place at the Oakland; F. W. Stechen retires and Dan E. Vernon assumes control. Mr. Vernon has had considerable experience in the theatrical line, and is almost certain of making his new venture a success. He was with Robinson's Circus for ten years and more recently was general manager of Walter Mann's Circus.

## CONNECTICUT.

**TORRINGTON.**—OPERA HOUSE (F. R. Matthews, manager): The Swards 16-21 to fair business. Prudential Father 24. Little Trizie September 2.

**DANBURY.**—TAYLOR'S OPERA HOUSE (F. A. Shear, manager): The above house will open 31 with The Widow Jones, and will be followed by such good attractions as Primrose and West, The Cotton King, Gus Hill's New York Stars, The Hourstone, The Jews, M. Fadden's Row of Fats, White Slave, Con Halls, Lewis Morrison, Paradise Alley, Other People's Money, Oliver Byron, The Pay Train, German Brothers, Fast Mail Under the Dome, Twelve Temptations, Field's Minstrels, Murray and Mack, Lost Paradise, Sowing the Wind, Hogan's Alley, and James O'Neill.

**WINSTED.**—OPERA HOUSE (J. E. Spaulding, manager): Braden Comedy co. 23-24 to fair business. William Bondell in The Captain of the Nonsuch 30. Little Trizie September 3.

**STANFORD.**—GRAND OPERA HOUSE (J. H. Hoyt, manager): Edison's veriscope 21; good house; performance fair. Robert B. Mantell in By Secret Warrant 30. Never Again September 1.—ITEM: Robert B. Mantell will open his season at the Grand Opera House.

**NORWALK.**—OPERA HOUSE (F. W. Mitchell, manager): Frank Jones in The Yankee Drummer 25 to packed house; performance excellent. Rose Hill's English Folly co. 27. Merrill Collins' Repertoire co. 6-11.

## GEORGIA.

**ATLANTA**



## ILLINOIS.

**PEORIA.**—GRAND OPERA HOUSE (Chamberlin, Proprietor, and Co., managers): The veritable pictures of the Caribbees and Fitzsimmons contest will close Sept. 4, 1897. The Auditorium (A. E. Westerman, lessee and manager): Hamlet's Stars 10 to 12 fair business. M. E. Rice's A Night at the Circus to a large house. The Agnes Carleton-Phillips co. opened 24 for a week to a good house. It is one of the best repertoire cos. that has ever played here. Mrs. M. and Mrs. F. W. Chamberlin and Mr. and Mrs. S. W. Harrington, of Burlington, Ia., spent 24, 25 here visiting friends and attending to business connected with the Iowa-Illinois circuit. Mr. and Mrs. Lou M. Houseman, of Chicago, were the guests of your correspondent 16-23. The Grand has all new scenery; the sets are all very neat and correspond with the interior decorations, which are green and gold.

**AURORA.**—Opera House (J. H. Plain, manager): A Southern Gentleman was presented by C. J. C. and Co. for the first time before a public audience. The fair house; good satisfaction. My Friend from India 21 to fair business.

**BLOOMINGTON.**—New Grand (J. T. Henderson, manager): The Grand Comedy co. closed a week of big business 21 and gave good satisfaction. Clifford's Comedy co. in His French Doll, booked and billed for 24, canceled. It is reported the co. has disbanded on account of principals leaving. The Pulse of New York 28.

**DECATUR.**—Opera House (F. A. Trueman, manager): Columbia Opera co. date 18 canceled; costumes destroyed by fire. A Night at the Circus 23. Calhoun Opera co. October 11.

## INDIANA.

**NEW ALBANY.**—Lycium Theatre (E. T. Heverin, manager): Manager Heverin has not fully determined upon his opening attraction, but promises that it will be a strong one. His bookings so far embrace some of the best cos. on the road. The indications are that this will be the best season we have had for years, both from an artistic and pecuniary point of view. A. C. Arthur, manager of Phoenix Hill Roof-Garden, has made 25 Red Men's Day. A large band of Indians from this city participate in the festivities. The regular attraction will be given in addition to the entertainment furnished by the "aboriginals." Will O. Edmunds, manager of A Paper City, was in the city 23, renewing acquaintances and incidentally looking over the stumping ground of his friend, Walter Floyd, who, by the way, I notice is playing Arthur Sweet, a luxury, as we positively know that Walter is watching the interests of Walter Landon Slope, and his many friends cannot be led to believe that he is leading a dual life. Ned O. Risley left 23 for New York to join the Human Hearts co.—A. R. Pelton, formerly of this city, and last season business manager of Grand Opera House, Louisville, returned 23 from Kentucky, where, it is said, he made a rich strike. W. L. Groves.

**NEW CASTLE.**—New Alcazar Theatre (Ben Brown, manager): The Murray Comedy co. opened house 18-21 in repertoire: business large, S. E. O. sign being out four nights; the specialties of Albert and Edwin Ferguson are a feature. Jule Walter's Side Tracked 24 to good-sized audience. Always on Time 27. U. T. C. (tent) 27. Harry Hardy, of Hardy and Ross, who will manage Shore Acres this season, was a guest of Smith and Lamb, of the Murray Comedy co. 20.

**SOUTH BEND.**—Good's Opera House (J. B. Toma, manager): The hall has just been repaired and painted, and looks neat and attractive. Season will open September 1 with Tennessee's Partner.

**MADISON.**—Grand Opera House (F. E. Deloste, manager): The Kilm-Hearn co. will open 30.

**FRANKFORT.**—Columbia Theatre (G. Y. Fowler, manager): Benefactor Pathfinders opened a week's engagement 23 to S. O. Mahara's Minstrels 4.

**ALEXANDRIA.**—Opera House (Otto and Manlove, managers): Jule Walters in Side Tracked 25 to good business; performance satisfactory. Benefactor Jolly Pathfinders 30-September 4. Old Farmer Hopkins 10.

## DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue, dates must be mailed to reach us on or before that day.

## DRAMATIC COMPANIES.

**A BOY WANTED** (Eastern): Chas. E. Blaney, J. M. Hyde, mgr.; Exeter, N. H., Aug. 31, Manchester, Sept. 1, Nashua 2, Westbury 3, Lynn 4, Worcester 5, Conn., 6, Westfield, Mass., 7, Holyoke 8, Northampton 9, Greenfield 10, Fitchburg 11.

**ADA REHAN** (Augustin Daly, mgr.): Manchester, Eng. Aug. 30-Sept. 4, Leeds 4-11, Birmingham 13-18, Edinburgh, Scotland 20-25, Glasgow 27-Oct. 2.

**AGNES CARLETON-PHILLIPS** (Alphonso Phillips, mgr.): Mexico, Mo., Aug. 30-Sept. 5, Jefferson City 6-12, Holyoke 13.

**ALCAZAR STROCK** (Benjamin and Jordan, mgrs.): San Francisco, Cal., indefinite.

**ALMA CHESTER** (Oscar W. Dibble, mgr.): Holyoke, Mass., Aug. 30-Sept. 4, Worcester 6-11, Pawtucket, R. I., 13-18.

**ALWAYS ON TIME** (Cincinnati, O., Aug. 28-Sept. 4, Arnold-Wells: Atlanta, Ga., Aug. 30-Sept. 4.

**AT GAY CONY ISLAND** (Boston, Mass., Aug. 23-Sept. 4.

**BALCONET** (Magician): Edw. L. Bloom, mgr.; New York city, Aug. 29-Sept. 4.

**BETTS-LOOMIS** (Molander and Murray, mgrs.): Melrose, Minn., Aug. 30-Sept. 4, Alexandria 6-11, Morris 13-15.

**BOWEN SCOTLAND** (Sidney R. Ellis, mgr.): New Orleans, La., Aug. 29-Sept. 4.

**BURCH OF KERR** (Gus Bodiner, mgr.): Adrian, Mich., Aug. 31, Monroe Sept. 1, Toledo, O., 2-4, Ft. Wayne, Ind., 6, Kendallville 7, Albion, Mich., 8, Battle Creek 9, Muskegon 10, Grand Haven 11, Grand Rapids 13-15, Big Rapids 16, Ludington 17, Manistee 18.

**CAMERON CLEMENS** (Appell and Koenig, mgrs.): Pottsville, Pa., Aug. 30-Sept. 4, Reading 6-11, Hazleton 13-18.

**CASTLE SQUARE COMEDY** (Boston, Mass., Aug. 9-indefinite.

**CHASE-LISTER** (Washington, Ia., Aug. 30-Sept. 4.

**CLAY CLEMENS** (Chicago, Ill., Aug. 23-indefinite.

**CONTENTED WOMAN** (Hoyt and McKee, props.; Sam R. Shubert, mgr.; Schenectady, N. Y., Aug. 31, Troy Sept. 1, Saratoga 2, Glens Falls 3, Albany 4, New York city 5-11.

**COON HOLLOW** (Al Caldwell, mgr.): Bangor, Me., Aug. 31-Sept. 1, Lewiston 2-4, Newport, R. I., 6, Plymouth, Mass., 7, Newburyport 8, Toga, Me., 9, Boothbay Harbor 10.

**CORA VAN TARELL** (Frank W. Lane, mgr.): New Haven, Conn., Aug. 30-Sept. 4, Bridgeport 6-11, Paterson, N. J., 13-18.

**CORSE PATTON** (W. E. Denison, mgr.): Johnstown, Pa., Aug. 30-Sept. 4, Altoona 6-11, Harrisburg 13-18.

**COTTON KING** (A): Brooklyn, N. Y., Aug. 28-Sept. 4.

**COTTON KING** (B): Boston, Mass., Aug. 30-Sept. 4.

**DANIEL SULLY** (Willis E. Boyer, mgr.): Worcester, Mass., Aug. 30-Sept. 4, Holyoke 6-8.

**DARKEST AMERICA** (Jno. W. Vogel, prop. and mgr.): Portsmouth, N. H., Aug. 31, Ironton Sept. 1, Gallipolis 2, Marietta 3, Parkersburg, W. Va., 4, Weston 5, Clarksville 6, Morgantown 7, Fairmont 8, Grafton 9, Mannington 10, Bellaire, O., 15, Wheeling, W. Va., 16-18.

**DARKEST RUSSIA** (Sidney R. Ellis, mgr.): New Orleans, La., Aug. 29-Sept. 4.

**DIGBY BELL** (St. Louis, Mo., Aug. 30-Sept. 4.

**D'Y BELLA** (Flick and Loftus, mgrs.; Lewiston, Me., Aug. 30-Sept. 1, Dover 2, Manchester, N. H., 3, Lawrence, Mass., 4-6, Lowell 7, 8, Nashua, N. H., 9, Salem, Mass., 10, Lynn 11.

**ELDON'S COMEDIANS** (New Bremen, O., Aug. 31-Sept. 4, Upper Sandusky 6-11.

**ELROY STOCK** (Harrisburg, Pa., Aug. 30-Sept. 4, York 6-11, Wilmington, Del., 13-18.

**ETNA COGSWELL** (Lawrence, Mass., Aug. 30-Sept. 4.

**FABIO BONATI** (J. B. Murray, mgr.): Montreal, Que., Aug. 30-Sept. 4.

**FERRIS COMEDIANS** (Dick Ferris, mgr.): Appleton, Wis., Aug. 30-Sept. 4, Berlin 6-11, Kenosha 13-18.

**FIRST BORN** (Thos. J. Myers, mgr.): Helena, Mont., Aug. 31, Anaconda Sept. 1, Butte 2-4, Pocatello, Idaho, 6, Ogden, Utah, 7, Park City 8, Salt Lake 9-11.

**FOR FAIR VIRGINIA** (Julian Magnus, mgr.): Hoboken, N. J., Sept. 3, 4, Troy, N. Y., 5, Schenectady 6, Cohoes 9, Albany 10, 11, Hamilton 12, Utica 14, Ithaca 15, Geneva 16, Bath 17, Canastota 18.

**FOR HEN SAKS** (Edwin Gordon Lawrence, mgr.): Fall River, Mass., Aug. 30-Sept. 1, Bridgeport, Conn., 2-4, Philadelphia, Pa., 6-11.

**FRANCE BELLA** (Yale, Mich., Aug. 30-Sept. 4.

**FRAWLEY STOCK** (San Francisco, Cal., June 7-indefinite.

**FREDERICK H. WILSON** (Harry F. Cortis, mgr.): Wellsville, N. Y., Aug. 30-Sept. 4, Hornellsville 6-11.

**GAY MATINEE GIRL** (Monroe and Hart, props.; Edw. P. Hilton, mgr.): Anderson, Ind., Aug. 31, Wabash Sept. 1, Logansport 2, Kokomo 3, Marion 4, Cincinnati, O., 5-11, Indianapolis, Ind., 13-18.

**GIFFEN-NEILL** (St. Paul, Minn., Aug. 9-indefinite.

**GIRL I LEFT BEHIND ME** (Julius Cahn, mgr.): Syracuse, N. Y., Aug. 31.

**GOOD MR. BENT** (New York city Aug. 23-indefinite.

**GRAHAM BAKER** (Chas. H. Roskams, mgr.): Plymouth, Ind., Aug. 30-Sept. 4, Paris, Ill., Sept. 6-12.

**HEART OF CHICAGO** (Southern: Lincoln J. Carter, prop.; F. C. Wolton, mgr.; Chicago, Ill., Aug. 29-Sept. 4, Rock Island 5, Davenport, Ia., 6, Quincy, Ill., 7, Nevada, Mo., 8, Carthage 9, Springfield 10, 11, Hannibal 12, Chicago (Lincoln J. Carter, mgr.; Indianapolis, Ind., Sept. 2-4.

**HEART OF MARYLAND** (David Belasco, prop.; H. C. Husted, mgr.): San Francisco, Cal., Aug. 16-Sept. 11, Los Angeles 13-18.

**HENNESSY LEBOTTE** (F. G. Conrade, mgr.): Michigan City, Ind., Aug. 31, South Bend Sept. 1, Goshen 2, Elkhart 3, Wausau 4, Lima, O., 6, Marion 7, Urbana 8.

**HIMMELIN IDEALS** (Jno. Himmelin, mgr.): Watona, O., Aug. 30-Sept. 4, Mansfield 6-11, Chillicothe 13-18.

**HIS FRENCH DOLL** (St. Louis, Mo., Aug. 29-Sept. 4, Louisville, Ky., 5-12, Nashville, Tenn., 13-19.

**HOGAN'S ALLEY** (Gilmore and Leonard; Eugene Wellington, mgr.): Hoboken, N. J., Aug. 31, Reading, Pa., Sept. 1, Allentown 2, So. Bethlehem 3, Scranton 4, Wilkes-Barre 5, Harrisburg 7, Cumberland, Md., 8, Wheeling, W. Va., 9-11, Pittsburgh, Pa., 13-18.

**HOGAN'S ALLEY** (Southern: Peter Rice, mgr.): Richmond, Va., Aug. 31-Sept. 1, Roanoke 2, Knoxville, Tenn., 3, Chattanooga 4, Atlanta, Ga., 6, 7, Birmingham, Ala., 8, Montgomery 9, Mobile 10, 11, New Orleans, La., 12-18.

**HUNTINGTON STOCK** (Butte, Mont., Aug. 23-indefinite.

**IN A FLORENCE CAMPBELL** (Harry Levy, mgr.): Urichville, O., Aug. 30-Sept. 4, Chagrin Falls 6-11, Burton 13-18.

**IN THE NAME OF THE Czar** (Indianapolis, Ind., Aug. 30-Sept. 18.

**IRVING FRENCH** (Chicago, Ill., Aug. 30-Sept. 18.

**JAMES B. MACKIE** (New Orleans, La., Aug. 29-Sept. 4.

**JAMES YOUNG** (J. H. Jenkins, prop.; Frederick, Md., Sept. 2.

**JESSIE HALL** (Rushville, Ind., Aug. 30-Sept. 4, Crawfordsville 6-11, Paoli, Ind., 13-17.

**KATE EMMETT** (Philadelphia, Pa., Aug. 30-Sept. 4.

**KELLY AND MASON** (Geo. H. Nichols, mgr.): Buffalo, N. Y., Aug. 30-Sept. 4, Detroit, Mich., 6-11.

**KENNEDY PLAYERS** (H. Brooks Hooper, mgr.): Red Bank, N. J., Aug. 30-Sept. 4, Lancaster, Pa., 6-11, Reading 13-15.

**KINNEHAN-MARTIN STOCK** (Shelbyville, Ind., Sept. 4.

**LAND OF THE LIVING** (Jesse Burns, mgr.): Louisville, Ky., Aug. 29-Sept. 4, St. Louis, Mo., 5-11, Chicago, Ill., 12-18.

**LITTLE TRICKS** (May Smith Robbins; Fred Robbins, mgr.): Bridgeport, Conn., Aug. 30-Sept. 1, Torrington 2, Winstead 3, Palmer, Mass., 4, Ware 7.

**LOUIS JAMES** (Waghenhall and Kemper, mgrs.): Winnipeg, Man., Sept. 6-8, Grand Forks, N. D., 10, Fargo 11, Joliet, Ill., 12, Ft. Madison, Ia., 14, Burlington 15, Davenport 16, Cedar Rapids 17, Dubuque 18.

**LYCEUM THEATRE STOCK** (Dan Frohman, mgr.): Chicago, Ill., Aug. 16-Sept. 4.

**MACAULEY-PATTON** (Harry Levy, mgr.): Urichville, O., Aug. 30-Sept. 4, Chagrin Falls 6-11.

**MAS FROM MEXICO** (Philadelphia, Pa., Aug. 30-Sept. 4.

**MARSH BROOK** (West Superior, Wis., Aug. 16-Sept. 11, Minneapolis, Minn., 13-Oct. 25.

**MAUD HILLMAN** (W. G. Snelling, mgr.): Jamestown, N. Y., Aug. 30-Sept. 4, Newburg 6-11.

**MCGINTY THE SPOON** (New York city Aug. 30-Sept. 4.

**MELANIE** (Windsor, Man., Aug. 30, St. Morden Sept. 1, Pilot Mound 2, Manitowish 3, Minn. 4.

**MC FADDEN'S ROW OF FLATS** (Gus Hill, prop. and mgr.): Rochester, Pa., Sept. 6, Reading 7, Allentown 8, Easton 9, Pottsville 10, Binghamton, N. Y., 11, Elmira 13, Williamsport, Pa., 14, Scranton 15, Wilkes-Barre 16, Stamford, Conn., 17, So. Norwalk 18.

**MC SORLEY'S TWINS** (Frank T. Merritt, mgr.): Red Oak, Ia., Aug. 31, Creston Sept. 1, Osage 2, Ottumwa 3, Chillicothe, Mo., 4, Kansas City 5-13, Madison, Mo., 14, 15.

**MIDDLETOWN MUSICAL COMEDY** (F. D. Middaugh, mgr.): Waterville, Me., Sept. 1, Skowhegan 2, Dexter 3, Foxcroft 4, Old Town 7, Bar Harbor 9, Ellsworth 10, Backport 11, Belfast 13, Camden 14.

**MILES IDEAL STOCK** (Halifax, N. S., July 26-indefinite.

**MILK WHITE FLAG** (Hoyt and McKee, mgrs.): Elgin, Ill., Ind., Aug. 31, Owensboro Sept. 1, Louisville, Ky., 2-4, Cincinnati, O., 5-11.

**MRS. FRANCIS OF YALE** (Indianapolis, Ind., Sept. 2-4.

**MORA** (Fred Williams, prop.; T. F. Kinty, mgr.): Lewiston, Me., Aug. 30-Sept. 4.

**MURRAY AND MACK** (Joe W. Spears, mgr.): Columbus, O., Aug. 30-Sept. 4, Muncie, Ind., 6, Piqua 9, 7, Bellefontaine 8, Dayton 9-11.

**MY BOYS** (Hartford, Conn., Aug. 30, St. Westfield, Mass., Sept. 1, Greenfield 2, Athol 3, Northampton 4.

**MY FRIEND FROM INDIA** (Chicago, Ill., Aug. 22-Sept. 4.

**MYSTERIOUS MR. BUGLE** (Alfred Bradley, mgr.): Elizabeth, N. J., Sept. 3, 4.

**NEVER AGAIN** (Chas. Frohman, mgr.): Bridgeport, Conn., Aug. 31.

**NEW YORK, DAY BY DAY** (New York city Aug. 30-Sept. 4.

**NEXT CONGRESSMAN** (Joseph H. Thoset, mgr.): Burlington, Vt., Aug. 31, Sept. 1, St. Albans 2, Farnham, Que., 3, St. Johns 4, Montreal 6-11.

**O'HOLIGAN'S WEDDING** (Frank Burns, mgr.): Ellenville, N. J., Aug. 31, Port Jervis Sept. 1, Middletown 2, Catskill 3, Cohoes 4.

**OLIVER HOOKS** (Mr. and Mrs. J. H. Alliger, mgrs.): Asbury Park, N. J., Aug. 24, Elizabeth 6, Red Bank 7, Long Branch 8, Morristown 9, Dover 10, On the Bowery (Davis and Keogh, mgrs.): Jacksonville, Fla., Aug. 31-indefinite.

**OUR BOYS** (Richards and Canfield, mgrs.): Hartford, Conn., Aug. 30, St. Westfield, Mass., Sept. 1, Greenfield 2, Athol 3, Northampton 4, Lowell 6, Nashua, N. H., 7.

**OWEN FERRIS STOCK** (Paterson, N. J., Aug. 30-Sept. 4, Morristown, Pa., 6-11.

**PAPER CITY** (W. O. Edmunds, mgr.): Detroit, Mich., Aug. 29-Sept. 1, Findlay, O., 2, Indianapolis, Ind., 4-8, Anderson 9, Piqua, O., 10, Urbana 11, Columbus 12-15, Dayton 16-18.

**PAY TRAIL** (Chas. Halford, mgr.): Ashtabula, O., Sept. 2, Erie, Pa., 7, Bradford 10, Jamestown, N. Y., 11, Dunkirk 12, Lockport 14.

**PATTON COMEDY** (David J. Range, mgr.): Jamestown, N. Y., Aug. 30-Sept. 4, Meadville, Pa., 6-11, New Castle 13-18.

**PETERS AND GREENE** (Milan, Tenn., Sept. 2, Union City 3, Fulton, Ky., 4.

**PRIVATEER** (Edw. J. Abrams, mgr.): New York city Aug. 23-indefinite.

**PULP OF NEW YORK** (St. Louis, Mo., Aug. 30-Sept. 4.

**RAILROAD JACK** (Collings and Phillips, mgrs.): Toledo, O., Aug. 29-31, Detroit, Mich., Sept. 5-11, Cleveland, O., 12-18.

**ROBERT KING** (Will A. McConnell, mgr.): Washington, D. C., Aug. 30-Sept. 4, Baltimore, Md., 6-11, Pittsburgh, Pa., 13-18.

**ROBERT LEIGHTON** (Richfield Springs, N. Y., Aug. 2-indefinite.

**ROBERT MANTELL** (M. W. Hanley, mgr.): Bridgeport, Conn., Sept. 2, New Haven 3, 4, Plainfield, N. J., 5, Elizabeth 7, Orange 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

**ROLAND REED** (Boston, Mass., Aug. 23-indefinite.

**ROSEMARY** (John Drew; Chas. Frohman, mgr.): Philadelphia, Cal., Sept. 3, Colorado Springs 4, Denver 5.

**RUSSELL COMEDIANS** (Genova, N. Y., Sept. 2.

**SAMMIS PLAYERS** (Enid Mayo; Geo. W. Sammis, mgr.): Greenwich, Conn., Sept. 6-11, Stamford 13-18.

**SAWTELLE DRAMATIC** (J. Al. Sawtelle, mgr.): Putnam, Conn., Aug. 30-Sept. 4, Bristol, R. I., 6-11, Hartford, Mass., 13-18.

**SECRET SERVICE** (Chas. Frohman, mgr.): New York city, Sept. 1-indefinite.

**SHALL WE FORGIVE HER** (New York city, Aug. 30-Sept. 4.

**SHORE ACRES** (William B. Gross, mgr.): New Haven, Conn., Sept. 1, Norwich 2, New London 3, Westbury, R. I., 4, Brockton, Mass., 6, New Bedford 7, Newport, R. I., 8, Fall River, Mass., 9, Taunton 10, Riverpoint, R. I., 11, Attleboro, Mass., 13, Leominster 14, Malboro 15, Waltham 16, Salem 17, Lynn 18.

**SIDE TRACKED** (A. Q. Scammon, mgr.): Paterson, N. J., Aug. 30-Sept. 4.

**SIDE TRACKED** (Western: Jule Walters, mgr.): Keokuk, Ia., Sept. 1.

**SIDE TRACKED** (Southern: Elmer J. Walters, mgr.): Marietta, O., Sept. 6.

**SIGHT DRAMATIC** (Tipton, Ia., Aug. 30-Sept. 4.

**SMITH AND GORTON** (So. Pa., Me., Aug. 30-Sept. 4, Mechanic Falls 6, 7, Canton 8, 9, Dixfield 10, 11, Randolph Falls 12, 13, Backfield 15, 16, Sebago Lake 17, 18.

**SOUTH BEFORE THE WAR** (Harry Martell, mgr.): Milwaukee, Wis., Aug. 29-Sept. 4, St. Paul, Minn., 5-11.

**SOUTHERN-PRICE** (Richard Lambert, mgr.): De Funiak Springs, Fla., Aug. 30-Sept. 4, Milton 6-11.

**SPAN OF LIFE** (New York city Aug. 23-Sept. 4.

**STRANGE ADVENTURES OF MISS BROWN** (Baltimore, Md., Aug. 30-Sept. 4.

**STRANGER IN NEW YORK** (Buffalo, N. Y., Aug. 30-Sept. 4.

**SUNSHINE OF PARADISE ALLEY** (Thompson and Ryer, mgrs.): Boston, Mass., Aug. 30-Sept. 18.

**TENNESSEE'S PARTNER** (Arthur C. Alton, mgr.): Goshen, Ind., Aug. 31, So. Bend Sept. 1, Dowagiac, Mich., 2, La Porte, Ind., 3, Joliet, Ill., 4, Chicago 5-11, Winnipeg, Man., 13-18, Grand Forks, N. D., 17, Fargo 18.

**THE DAZZLER** (H. E. Reed, mgr.): Watertown, N. Y., Aug. 31, Rome Sept. 1, Elmira 2, Olean 3, Bradford, Pa., 4, Erie 5, Duluth, Minn., 13, 14, W. Superior, Wis., 15, Brainerd, Minn., 16.

**THE ELECTRIC**



## THE LONDON STAGE.

## GAWAIN'S GOSSIP.

The American Invasion Not Entirely Successful—Managerial Plans—Notes.

(Special Correspondence of The Mirror.)

LONDON, Aug. 24.

There is no gainsaying it, our country, or at least the capital thereof—meaning the above-mentioned city—is still in the thrall of, saving your presence, the American invader. In proof whereof, I prythee note that all the principal theatrical fixtures we poor vanquished English have been called upon to sample this week, have been of more or less American extraction—generally more.

Imprints, the only new play vouchsafed for London playgoing consumption has been your Martha Morton's American adaptation of a German play by Adolph L'Arronge; a play which was called on your side His Wife's Father, but which is here called The Sleeping Partner. This piece, after some three days' postponement, was produced at the Criterion on Tuesday night by its temporary lessee, Roy Horniman, in place of your previous American exportation, Four Little Girls, which only ran some three weeks.

The Sleeping Partner, which one important London critic described as adapted from a play called L'Arronge, turned out to be but another variant of a comedy which some of our old-time playgoers used to see played at our Adelphi and Olympic as Hen and Chickens. Only in those days, and jolly playgoing days they were, the disturbing element was a mother-in-law, at one time always a safe dramatic card to play when the dramatist was in doubt. In this Anglicized version of Martha Morton's Americanized adaptation of the German play the disturbing influence is a father-in-law, and being so, is not so interesting, at least to English playgoers, as is any exploitation of what our latter-day poets and essayists, again adapting from foreign sources, call "The Eternal Feminine."

Moreover, to be strictly candid with you, the aforesaid disturbing element—namely, the father-in-law of the bridegroom, and, of course, father of the bride—was not too "convincingly" played by our usually very clever English comedian, James Welch, who has made so many pronounced hits of late. Welch is very smart as a quaint character-actor, with an especial aptitude for strong "realistic" developments; which aptitude has, I fear me, been somewhat stultified of late by reason of his (W.'s) performances in connection with the Independent (or Ibsen) Theatre. His character, The Sleeping Partner, is more in the Hare line. It needs more blandness and unction than Welch displays. Fred Terry, as the young husband, who anon flies in order to escape the old man's persistent pestering, and Lena Ashwell, as the young bride, who for some time sides with the pesterer, both made big successes. So did Ffolliott Paget as a dashing widow. But pretty and amusing as the piece is, amid much that is uncertain and even confusing, I doubt if it has come to stay.

That other American-made play, the Four Little Girls aforesaid, started on Monday a provincial tour at the Camberwell Metropole with several of the Criterion cast, including J. H. Barnes, Sydney Fairbrother, one of our very best character actresses, and Mabel Beardsley, a charming relative of the so-called "artist" Aubrey of that name, who draws such strange "ladies" for Yellow Books and things. The piece, which, with all its artlessness, is not unamusing, was well received by an uncrowded house.

Another American invader is the pretty little damsel who is briefly described as Deyo, dancer, on the programme at the Palace where she made her debut on Monday. Paragraphs from press agents and other mysterious sources had led us to expect from Deyo more than we got. We had been told that she was a starlet. We didn't find her so. For my part, I liked her comparatively somersaulting and "spittling" method, and especially her second dance, in which she locomoted about on her toes in a very clever manner. But the Palatial audience did not enthuse overmuch on the night of my visit. They seem to prefer the wilder and more whirling contortions of Saharet. Saharet quits the Palace next Saturday in order to embark for the United States. Deyo is, I understand, engaged for six weeks.

Death has, alas, been busy in variety circles since I last mailed you. Charles Compton, a popular comic singer and member of the "Terriers" Association, died last Saturday; and during the week there have died Dan Lowry, the well-known Irish music hall manager, always popular during his London visits; Edith Russell, a young lady who at one time ran our old Sadler's Wells Theatre, and Mrs. Adney Payne, wife of the present leading spirit of the big Syndicate halls, The Oxford, London Pavilion, Tivoli, South London, Paragon, and Canterbury. Poor Mrs. Payne, a gentle and lovable lady, died suddenly while Payne was assisting on Tuesday at the laying of the foundation stone of the new Metropolitan Music Hall up in the Edgware Road.

George Alexander, who started his tour at the Islington Grand this week, has notified yours to command that he (G. A.) has received the complete script of young Justin Huntley McCarthy's revised version of The Duke's Motto, in which the late Fechter was wont to be so popular some thirty or perchance, three-and-thirty years ago. You will remember that Fechter's version was also prepared by an Irishman, the late genial, clever, but utterly unbusinesslike John Brougham to wit, who is believed by many on this side to have written London Assurance, and to have allowed Dion Boucicault, who then (in 1841) called himself "Mr. Leo Morton," to claim it and to have it produced as his. I chanced to mention this in the Referee a few days ago, and already people have written stating that Brougham confessed to giving the play to "Boucy" for a few pounds, in order to get food and lodging withal.

Alexander, who has prospered amain this week with The Prisoner of Zenda, has now certainly quite a sufficient number of new productions to think about in his non-acting moments. For, in addition to the said new version of The Duke's Motto, he has Carton's new play, The Tree of Knowledge; an Earl of Essex tragedy by the poet Calmar, who used to play the Fat Boy to Irving's Jingle in Pickwick; a new play by Henry Arthur Jones, and two plays by a promising author named William Shakespeare. These two plays, of which report speaks highly, are respectively entitled Henry the Fifth, and Much Ado About Nothing. The last-named is said to be especially strong, and to have a very moving scene in a church. Also it appears to contain plenty of low comedy and an excellent part for the leading lady.

Wilson Barrett returns to the Lyric to-night with a grand revival of The Sign of the Cross, in which he will, of course, resume the character

of Marcus Superbus, and Mand Jeffries will again be the Mercia. The rest of the cast will be much the same as before, barring, of course, poor Charles Hudson, who died a few weeks ago. During Barrett's brief holiday he has been working with a pen in each hand, as it were, on two new plays, one of which is, as I hinted aforeside would be the case, on the ever moving theme of The Prodigal Son. Arthur Shirley and Benjamin Landeck, authors of Saved from the Sea, with its thrice-hanged hero, My Jack, Tommy Atkins, etc., also threaten a play on this subject. Theirs is sure to be cast on melodramatic lines, while W. B.'s will also, of course, be in the Scriptural vein. The recent prohibition by the German Government of Sudermann's new John the Baptist is said to have made our Wilson wince somewhat, lest our authorities should issue a similar ukase, in which case Barrett's latest play method would be squelched. Barrett has of late also been engaged upon wholesale revisions of his picture-que drama, The Daughters of Babylon, which did not achieve a success at the Lyric—chiefly by reason of its having followed instead of having preceded The Sign of the Cross, one of the strongest and best constructed dramas ever penned. The revised version of The Daughters of Babylon was presented by Ben Greet and Co. at the Clapham Shakespeare this week, when it was found to be much improved.

Beerholm Tree has gone off a-yachting in and around the English Channel with the Duke of Manchester for a few days prior to starting his seventh tour. Mrs. Tree and the eldest Miss Tree, who is quite a big girl now, have meanwhile gone to Derbyshire, where the peaks are.

Yet another American play, Miss Francis of Yale to wit, made its English debut on Wednesday at the Opera House, St. Leonard's-on-Sea, hard by Hastings, where W. the Conqueror is reported to have vanquished us Saxons once upon a time—but only for a time, alas! The said American piece, which started touring forthwith, was enacted by several players known to you, including Weedon Grossmith and Mark Kinghorn. E. B. Norman, a stage-manager also not unknown on your side, is running the play.

And more Americans are at the moment of mailing also on our track. But these are always welcome, for they are no other than Ada Behan, who, assisted by Augustin Daly's company of comedians, as the description now runs, will start touring next Thursday with an open-air performance of As You Like It, to be given on the sward in front of the Memorial Buildings, beside the banks of the Avon River, which long phrase is apparently Delyese for Stratford-on-Avon.

GAWAIN.

## B. B. VALLENTINE BACK FROM ENGLAND.

B. B. Valentine, dramatic critic and the author of A Southern Romance, to be produced at the Fifth Avenue Theatre next Saturday night by Max Bleiman, returned from Europe last week. Mr. Valentine said to a Mirror man yesterday:

"My trip was not for pleasure, and my stay was short. I was only in London, and afterward ran down to Scotland and the Yorkshire moors. I saw a few of my theatrical friends at the Savage Club, but many were out of town. Beerholm Tree sent me a box for The Silver Key at Her Majesty's, but I was unable to go. I received similar courtesies from Covent Garden, the Garrick, and other theatres, but could not avail myself of them.

"Gilbert Parker, whose Seats of the Mighty met with no better fate in London than here, was just leaving for Carlsbad. I may mention that I have dramatized his novel, 'When Valmond Came to Pontiac.' A number of theatres are, of course, closed at this time of year. I dropped in at two or three music halls, but I saw nothing novel or startling. Those of my friends who were in London seemed to have entered into a conspiracy to give me chronic dyspepsia by asking me to luncheons and dinners. I never saw London so prosperous as it appears to be now. Money there flies around loose.

"I am much pleased with the rehearsals of A Southern Romance. Whether my play is a success or failure, Mr. Bleiman certainly deserves great credit for the liberal manner in which he has staged it and for the care he has given every detail. As for the appearance of Mr. Dietrichstein's name as co-author, that is entirely and absolutely unauthorized by me. My contract made when I wrote and sold the play to Mr. Bleiman, states that my name alone as the author shall be used in the announcements, no matter what changes or alterations I would permit to be made. Mr. Dietrichstein was simply engaged to act the part of my hero, and, although if I chose to insist by legal means upon the withdrawal of his name from the bills I could do so at once, I do not desire to embarrass my good friend Mr. Bleiman or Manager Knowles in any way whatever. So I shall make no fuss about the matter.

"If it makes Mr. Dietrichstein happy to have his name there it will not hurt me nor affect my royalties. Mr. Dietrichstein is certainly a clever actor, and an energetic and persistent young gentleman, with a fair but not a profound knowledge of idiomatic English, but I have lived long enough in the world to make due allowance for the eccentricities of genius."

## THE STANHOPE-WHEATCROFT SCHOOL.

The Stanhope-Wheatcroft Dramatic School is rapidly becoming a prominent factor in stage education, as is proved by the number of engagements already made for the regular term, beginning in October, and the active competition for the two free scholarships. J. H. Ryley, popular alike as citizen, actor, and teacher, will be one of the instructors of the school.

## COUNTERFEIT MILEAGE TICKETS.

R. & O. R. R.

Recently there appeared in Pittsburg a man giving the name of R. C. Lucas, accompanied by a woman calling herself May Anderson, who attempted to dispose of counterfeit B. & O. Mileage Books. They did succeed in selling some to the brokers, and then departed for Cleveland, where they registered at the American House as R. C. Lucas and wife.

In their efforts to dispose of the spurious tickets, they aroused suspicions, which were at once communicated to the B. & O. Agent, who immediately took such action as led to the arrest and conviction of the woman, who was found guilty of selling counterfeit tickets, and sentenced to six months in the workhouse, and to pay a fine of \$500 and costs.

The man succeeded in making his escape, but as he is known to the railroad people and the police, his arrest is only a question of time.

The B. & O. officials have taken every precaution to prevent the sale or use of these spurious tickets, and have expressed a determination to prosecute to the fullest extent of the law any one caught attempting to use counterfeit mileage or other bogus forms of transportation, and will be especially vigorous against brokers found offering them for sale.

## ENGAGEMENTS.

Leonora Guito, formerly of The Bostonians, for The French Maid, to open at the Herald Square on September 27.

Pierre Young, for Rudolph, the Cannon King, in The Circus Girl.

Harriet Ambrey, for Christopher, Jr.

George H. Broderick and Fred Solomon, for The Whirl of the Town.

Laura Millard, for The Geisha.

Elanora Brodway, with Corona Ricardo.

Edmund D. Lyons, J. Bruce McKee, Beresford Webb, Franklyn Hurleigh, Edwin James, and Edward See, for A Coat of Many Colors. Rehearsals began August 21 at Wallack's.

Emmett C. King has been engaged to play Oliver in As You Like It with Marie Wainwright, at Suburban Park, St. Louis, and later for the Imperial Theatre Stock company, at the same city.

Lynn Pratt, by B. C. Whitney for the Margaret Mather company.

Ada Deaves, to play her old part of Maraschino in Sinbad, opening at the Bijou, Brooklyn, on September 4.

John C. Hickey, re-engaged for his original role in Sweet Inniscarra.

Francis Nelson, for a character comedy part in Madame Sans Gene.

Meyer Cohen, the California baritone, will be a prominent feature with Hopkins' Trans-Oceanic company.

Clayton Legge, with J. H. Davis, for the lead in The Girl from Frisco.

Thomas H. Ince, for the negro role in A Southern Romance.

W. H. Elwood, for the New York production of Shall We Forgive Her, at the termination of which he will originate the leading part in A Puritan Romance, having declined an offer of leads from the stock company at the Park Theatre, Brooklyn.

Edmund Lawrence has been engaged by F. C. Whitney to play Bidart, the part formerly enacted by Louis Harrison, in Lost, Strayed or Stolen.

Charles Macdonald, for A Puritan Romance.

Gertrude Claire, with Dan McCarthy, to play leads.

Douglas Lloyd, with Charles Frohman.

Frank Rolleston, for leads with the Buffalo Music Hall Stock company. Mr. Rolleston was also offered leads with the Greenwall Stock company.

Frank Becker, pianist, at the Casino, Bergen Beach, N. Y.

Warner Crosby, as musical director for Bimbo of Bombay. Much of the original music for this comedy will be written by Mr. Crosby.

Marie Barringer and Ernest Gollins, for Khea's company.

Al. Wilson, with the Columbia Stock company, St. Louis, Mo.

The Dunbar Sisters, with Bancroft, the Magician.

Fatmah Diard, at the close of her engagement at Haultnorth's Garden Theatre, Cleveland, Ohio, will join the grand opera company at the Tivoli, San Francisco.

H. Gittus Lonsdale, by Alfred Bradley, for Christopher, Jr.

George E. Davis, proprietor of Davis' Theatre, Scranton, Pa., has engaged Kenyon Jones as musical director.

Fanny Addison Pitt, William Sampson, Orrin Johnson and William Seymour, with Sol Smith Russell.

William Young, with Corona Ricardo, as stage-director.

Engene Sweetland, with Two Little Vagrants, and not with the Manhattan Stock company as has been stated.

Edward Jose, Frank Lander, Edward Emery, William Cullington, M. J. Cody, W. H. Carrie, Annie Mack, Mabel Amber, Frances Brooke, Grace Henderson, and Grace George, to support Auguste Van Biene in A Wandering Minstrel.

Duncan Preston, for leads with Bertha Creighton, to play Romeo, Claude McIntotte, and Harcourt in The Country Girl. He was obliged to refuse an offer from the Schiller Stock company, of Chicago, for leading heavies in that organization.

William Pruette and Tom Green, who have been with the Haultnorth's Garden Opera company at Cleveland, Ohio, this Summer, will join the Russell-Fox-D'Angelis company.

Ruth White, during the Summer at Haultnorth's Garden Theatre, Cleveland, Ohio, will be seen in The Highwayman at the Broadway Theatre this season.

Frederick Hartley, with Margaret Mather.

J. W. Kingsley, for The Isle of Champagne.

Helen Bertram, Teddy Webb and Tom Ricketts, for the stock opera company at the Great Northern Theatre, Chicago.

Charles Morgan Seay to play Ben Simpkins in The Widow Goldstein.

Freddie Huke, with R. E. Graham, as Rosy Peach in Who's Your Friend.

C. J. Alden, for Lost, Strayed or Stolen.

Laura Alberta, for leads with the Greenwall Stock company.

Harry Markham, for leads with Bates Brothers' Big Comedy company. His melodrama, The Ladder of Fame, will be featured in the repertoire. Virginia Markham is also engaged for characters. The company opened last night at New Milford, Conn., to a packed house in The Buckeye.

Al. H. Wilson and Fannie Bloodgood, with the stock company at the Imperial, St. Louis.

Fred Hallen has made the following engagements for his First Prize Ideas: Josephine Label, George Fuller Golden, Tom Lewis and Charles Ernst, Smith and Cook, Florence Bindley, and the Baggessens.

Harry J. Ridings, by Robert Fulgora, as business-manager of Hopkins' Trans-Oceanics (Eastern), opening in Albany on September 5.

Joseph Farrell, for stage-manager and leading juveniles with the De Tourney and Lawrence company.

William Gavin, to manage the Beasey Children Concert company, of California.

Ella Miller, for Nellie McHenry's role in A Night at the Circus.

Victor Moore, for the Giant's Wife and his original "kid" specialty in Jack and the Beanstalk.

## REFLECTIONS.



Maggie Holloway Fisher, whose portrait appears above, has been engaged by Charles Frohman for the part of Madame Rivot in the London production of Never Again. Mrs. Fisher was selected for this important role chiefly because she has been playing it with pronounced success in this city, although her experience as an English stock actress will add to her value in the company abroad. Mrs. Fisher was a leading member of several prominent stock companies in England, among them being that of E. S. Willard, before coming to this country thirteen years ago. Since then she has proved her talent and versatility in a number of our best companies. Her first American engagement was with Nat Goodwin in Confusion and in Hobbies. Then she became a member of Colonel William E. Sinn's company and originated the role of Lize Jenkins, a coster girl, in Alone in London, which part she played for four years. Robert Buchanan, the author, offered her the same part in the London production of the play, but she preferred to remain in this country. Mrs. Fisher next appeared as Bella Bright in Eugene Tompkins' revival of Mankind, and then returned to Colonel Sinn's company and played Biddy in Hall Caine and Wilson Barrett's Good Old Times. She next supported Richard Mansfield as Donna Elvira in Don Juan, and was then selected for the role of Miss Chadwick in Jane, which she played for three years. She next originated the part of Miss Usher in The Foundling. Immediately before her engagement for Never Again she was Mrs. Wimple in Thoroughbred. Mrs. Fisher has played, since she has been in this country, opposite parts to Nat C. Goodwin, James K. Hackett, Thomas Q. Scarborough, Henry E. Dixey, and E. M. Holland. She will return temporarily to her native land with a fine record of American achievement.

Ellen Vockey has given three dramatic recitals at Carlsbad, on August 12, 19, and 24, assisted by Wilma Czernak, Alfred Stephan, and Sophie von Hohenberg.

William Burress, who has been engaged by May Irwin for a character part in her new play, has arrived from Denver, where he has passed a most pleasant and successful Summer season in the Elitch's Garden Stock company.

George Chaucey has left for Canada.

The Lyceum will reopen next week with E. H. Sothern.

Charles Frohman's first comedy production of the season will be made at Hoyt's Theatre on October 4. A special cast has been engaged, and rehearsals began yesterday. Mr. Frohman has not yet secured a title for the play, which is adapted from the French.

Lee M. Boda, manager of the Valentine Theatre, Toledo, Ohio, and the Great Southern Theatre, Columbus, Ohio, is in town on a business trip.

E. A. Clarke, of the Wilbur Opera company, is spending a short vacation in town.

May Baker, of the Wilbur Opera company, is in town for a short vacation.

Helen Blythe has returned to town from her home at the seashore. R. L. Giffen made her a fine offer to lead his Denver Stock company. Two other managers are now negotiating with her to head their companies.

Mrs. Levick, who has been acting as leading woman of several stock companies on the Pacific Coast, returned to New York recently after an absence of five years. She will seek an Eastern engagement. Mrs. Levick played a great number of parts during her sojourn in California.

Ada Behan and the Daly company will return to this side from England the first week in November.

George C. Jenks is officiating this season as press agent of the Star Theatre.

F. M. Kendrick has returned to New York from Denver, bringing with him a letter from the president of the Manhattan Beach Amusement company of which he is proud. It says: "The management of Manhattan Beach takes pleasure in testifying to the thorough work done by you this season, both as comedian and stage-manager. We feel that the order and discipline maintained by you was most salutary, and met our entire approval."

E. A. Hamilton is treasurer of the Star Theatre this year. He held a similar position at the Bijou Theatre, Pittsburg, for a season, and afterward was business-manager of Bancroft and Knox, the tragedians, in their last season's tour. Mr. Hamilton is known as one of the most accurate and courteous box-office men in the country.

It has been erroneously stated that Guido Marburg has accepted an engagement to play leading heavies at the Schiller Theatre, Chicago. The position was offered to Mr. Marburg, but he declined the offer.

Robert Hunter has been selected by Edwin Knowles to act as press agent of the Fifth Avenue Theatre.

The Rose Hill English Folly company opened the Norwalk Opera House August 27 to the full capacity, and gave entire satisfaction.



## TELEGRAPHIC NEWS

## CHICAGO.

The Busy Lyceum Company—Attractions of the Week—Professional Gossip.

(Special to The Mirror.)

CHICAGO, August 31.

The weather has been decidedly cool during the past week, and the theatres have profited by it. Still there has not been a frost at any of the play houses. Daniel Frohman, whose Lyceum company has been doing an excellent business at Hooley's, has had a first-night at nearly every performance, for the reason that he has so many one-act plays on hand that he has felt it his duty to put on a different one nearly every evening. The new curtain-raiser, Yellow Roses, by Sir Charles Young, was capably played by Mrs. Whiffen and Mr. Walcott, and while the sentiment in it was all that could be desired, the play was not skilfully written. On Wednesday afternoon Mary Mannering was seen as Juliet and Mr. Hackett as Romeo, only the balcony scene being given, the audience being composed almost wholly of women. Mr. Hackett is making decided advances in his art. He betrays the student and the gentleman in all he does. One can easily imagine Miss Mannering to be the coming Juliet. She has youth, beauty, skill, grace, intellect and enthusiasm. She looks the part, the typical Italian girl of that poetic period, and reads her lines with the tenderness of truth and the purity of poetry. Miss Mannering has made many friends here, and she, Mr. Hackett, and Mrs. James H. Hackett, the mother of the young actor, have received many social attentions.

Tuesday Mrs. Charles Walcott fell down a flight of stairs and was severely injured. At a few hours notice Grace Root assumed the difficult role of Mrs. Bickerville, in The Late Mr. Cantello, and covered herself with glory, although she was very nervous. At the Wednesday matinee Miss Root's performance was as thoroughly good as if she had been regularly cast for the part and had enjoyed all the usual rehearsals. Miss Root is a Chicago girl who received many compliments and congratulations, and her former instructor, Mrs. Hart Conway, was proud of her pupil.

Last evening Madame Hermann and Leon Hermann opened their engagement at the Grand Opera House, a good audience being present. Harry Hain is forenoon golf for the day, but kept his eye on the stage, expecting the young Hermann to transform a golf caddy into a tea caddy. Young Hermann must be one of the advance agents of prosperity, for he transformed a ten-dollar bill into a thousand-dollar bill simply by blowing on it. It is not known what he will take for his breath.

Tonight the new stock company at the Schiller made its bow to a large audience, the play being Captain Charles King's First Frayne, dramatized by Mrs. Sutherland.

Over at the Great Northern Theatre Amorita has done fairly well, in spite of a prima donna who wanted the newspapers to publish apologies for stating that she sang off the key. Tuesday evening Beatrice McKenna saved the performance by stepping into the prima donna's shoes at the last moment. This week Boccaccio, with Helen Bertram in the cast.

My Friend from India is as popular as ever at the Columbia, where he will remain for another week. Jack and the Beanstalk will be the next attraction. Clay Clement, who introduced his Southern Gentleman at McVicker's a week ago, is devoting his time to the study of dramatic criticism, the most additions to his scrap book being particularly interesting and contradictory. The new play has done well. It will be followed next week by Thomas W. Keene in the usual variety of tragic plays.

Otis Skinner has been here all the week rehearsing his company. His new play is to be tried in St. Louis before being produced in Chicago. To-night the third and last week of the Lyceum company's engagement opened at Hooley's with The Prisoner of Zenda, which continues to find favor. We have now seen a trinity of Flavie—Grace Kimball, Isabel Irving, and Mary Mannering. Next Monday evening the Empire company will open in Under the Red Robe.

The members of the Lyceum company have been kept busy during their stay here, as they have had a number of changes of bill, and have been rehearsing The Prince and the Butterfly, for production in New York, and The House Secretary, for a trial on the road.

Mrs. James H. McVicker is rusticated in Ohio, and Mrs. E. M. Hooley is resting at Mackinac Island, Mich.

Harry Powers has made an innovation at Hooley's. All of the actors now are boys, and they are attired as Zouaves, making a picturesque appearance. You can now address an usher without speaking by mistake to either a member of the Four Hundred or a waiter. The patrons at Hooley's always were particular.

It has just been discovered that one of the theatre orchestras here has a player who does not speak German, but he is very lonely.

The brand of Cain is now visible over at the Academy, while at the Alhambra The Tornado has blown in from the West Side.

The happiest man connected with a theatre in Chicago is Stoddard Taylor, the treasurer of McVicker's. Yesterday a little girl appeared at the theatre without a ticket. He is receiving congratulations.

EDWARD FREEMAN.

## BOSTON.

A Man of Ideas Presented by Roland Reed—Many Houses Opening.

(Special to The Mirror.)

Boston, August 30.

One more theatre opened for the season to-night and a new play had its first production on any stage. This was the play "A Man of Ideas," which was produced by Roland Reed at the Museum to-night, and secured a most emphatic hit. This is the last week of Mr. Reed's stay in Boston previous to his going to New York for a long run, and there was much interest in the production of the piece, which was cast as follows:

Percy Wales	Roland Reed
Fred Olney	Marie Browne
Cumberland Stine	Charles E. Abbe
Woodford	Sheridan Tupper
Brumby	L. P. Hicks
Leslie Gadsby	Bob Cooke
Mr. Oz	Julian Reed
Mr. Fry	James Douglas
Kitty	Maud White
Mrs. Olney	Mary Myers
Alice	Helen Keating
Grace Marvel	Isadore Rush

The scene of the play is laid in a thriving Western city, the first act transpiring at the home of Fred Olney, the young reform Mayor of the town, where an informal reception is under way. Among the guests is Percy Wales, a former resident of the town, who has grown wealthy in New York as a manipulator and promoter. His return is for the purpose of securing a franchise for a trolley road to connect his native city with an adjoining town, in order to enhance the value of property he owns along the line of the proposed road. He finds that the young Mayor has old-fashioned notions that the city should have some substantial return when granting valuable franchises to corporations. This puts a peculiar phase upon Percy's plans, and he casts about for weak points in the Aldermanic Board, and finally bribes two apparently unimpeachable members, Bramstoke and Woodford.

He seeks some scheme to pierce the Mayor's apparently invulnerable armor. He is put into possession of what he believes is a gigantic weapon when Cumberland Stine, a Western youth, who commands considerable money, suggests that Olney is in love with Alice, Wales' daughter. Wales approaches the Mayor with the proposition that if he signs the trolley license he will consent to his marriage with Alice. Olney seizes this attempt at bribery, and Alice, who has overheard the conversation, is incensed. But Wales is obdurate. Grace Marvel, a fascinating widow with strong business proclivities, a great friend of Alice's, hears of Wales' resolution and determines to checkmate, not only his opposition to Alice's marriage, but also the whole trolley scheme. She

discovers his scheme with the Aldermen and holds this over him, much to his discomfort. The widow has been arranging an out-door performance of As You Like It, for a local charity, in which she is to appear as Rosalind, and she promises Percy to the service to play Jacques.

The second act is the lawn where As You Like It is to be given, and which Wales has selected as the location of his power house. There has been some discussion as to the proper ownership of this plot of ground, and Wales has begun the demolition of buildings to circumvent action of other parties. In the midst of his plans his architect is interrupted by Mrs. Marvel's stage director and the people who are to take part in the performance. After several amusing scenes the rehearsal is begun, the characters appearing in costume, and Wales is served with an injunction restraining him from doing any further work on the power house. The final act shows Wales surrendered to the wiles of the widow, and the Mayor and Alice made happy.

Mr. Reed is especially well fitted with the part of the trolley boomer, and he has rarely been seen here to greater advantage. It was one of the characters which he plays so well, and he gave it just the right touch. Isadore Rush was an admirable foil to the comedian, and when she donned the dress of Rosalind she presented a picture which might hardly be beaten. The company is admirably fitted in the play.

To reopen the Fremont to-night Manager John B. Schofield selected The Sunshine of Paradise Alley, which had such a long run there last season. There is a new Sunshine, Ellen Mortimer, and May Thompson now plays Mrs. O'Grady, but all the other parts are played by old favorites, including Mrs. Charles Peters, John D. Griffin, John Walsh, Ben D. Ryer, H. W. Frithian, Thomas E. Clifford, Jessie McDonald, Phila May, Lizzie Farrell, and Marie Blanchard.

Trilby is the last revival of the Summer season at the Castle Square, and the performance to-night was made a welcome back to J. H. Gilmour, who proved the fidelity of the reports that he was going to Chicago, and played Sengul in the most approved style. Lillian Lawrence did some of the best work she has yet displayed as Trilby, and Alfred Hickman returned to Boston to play Little Billie, the part which he originated at the Park. There were other newcomers to-night who made hits, Mabel Dixey and Wright Kramer being conspicuous among the number.

Primrose and West's Minstrels return to their old stamping ground to-night, and the Boston did not seem to hold all who wanted to see them since George Wilkes, Milt E. Barker, and the rest of the team which was such a name to conjure with fifteen years ago. The performance was a perfect Klondike of jokes and mirth.

The Cotton King was brought back to-night to the theatre where it had its original production three years ago, and the Bowdoin Square chitels were apparently enthusiastic. Harry A. Haddock and Alice Snyder now play the lead, and others doing good work are Paul Scott and Bert McGinnis. The mark-down matinees are proving very popular.

Mathews and Bulger have only one more week to stay at the Park, where At Gay Coney Island has made the liveliest sort of a success. The stars do admirable work in the moments when they have a chance as a team, and Josie De Witt has made herself a favorite at once.

Everything points forward to a big success for the reopening of the Grand Opera House. Manager Magee is opening the eyes of the newspapers by his big ads, and Straight from the Heart promises to open to big business.

The Holle Street will reopen September 6 with Courtes and Courtiers, which has never been played here. During the Summer the house has been redecorated, its furniture repolished, and new carpets laid, so that it is more attractive than ever. The Columbia will follow September 13, with Eight Bells, and the list of attractions is filled with novelties, while the additions to the theatre have seemed much curiosity.

Charles H. Henshaw, press representative of the Holle and Museum, has the sympathy of all during his serious illness. He came back from Nantucket to be taken down with gastritis, and was so ill that he had to be taken to the City Hospital. He is better and will soon be able to be out.

Mildred Aldrich's suite on Huntington Avenue was entered by a few key workers one afternoon last week and a quantity of silverware was stolen.

Mabel Dixey, who joined the Castle Square forces for the revival of Trilby, is the sister of Henry E. Dixey. I predict certain success for her when she has opportunity.

Frank Harding, who was ticket-agent at the Bowdoin Square, goes to the Boston in the same capacity.

Grace Atwell has severed her connection with the Castle Square and made her last appearance in Doctor Bill.

Sydney Rosenfeld was in Boston all last week, attending the rehearsals of A Man of Ideas at the Museum.

Chauncey Olcott will have the longest engagement of the season at the Columbia. He stays there for three weeks.

The Herald came out with a curious paragraph last week to the effect that Kendal Weston might have a theatre at no distant date. I will wait for further particulars, for theatres in Boston do not hang on trees for the picking.

Bert Cooke was promptly engaged by Roland Reed to fill the vacancy left by the death of his brother, Charles Cooke.

The Austin Amusement Company, of Boston, has been organized, to "furnish amusement for the public, and to purchase, lease, hire, build, and contract for such real estate, building, and personal property, and to employ such persons and obtain and exhibit such curiosities as may be necessary to carry on said business." William Austin is president, Henry W. Putnam treasurer, Everett M. Marshall, William M. Coffey, and Elsie V. Butler directors. The capital is \$100,000, and the par value of shares is \$25. It is rumored that the company will run both a theatre and a menagerie.

G. Draper Campbell is John B. Schofield's right-hand man at the Fremont. It is a case of the right man for the place.

E. W. Dunn has been doing record-breaking work in advance of Courtes and Courtiers.

The programme at the Park announces that A Black Sheep will be the only Hoyt play to be given in Boston this season, but A Milk White Flag is among the attractions scheduled at the Columbia. September 11 in the dates now fixed for reopening the new Tremont Street entrance to Keith's.

W. H. Crane has been having his preliminary rehearsals upon the stage of the Holle.

Adelaide J. Griggs sang "Ben Bolt" in Trilby at the Castle Square to-night.

John H. Garrison is here in advance of Straight from the Heart, which reopens the Grand Opera House.

Henrietta Lander, who joins the Castle Square company for the revival of The Charity Ball, is stopping at the Adams House.

Eva Leslie, a Dutchess girl, is playing Kitty Starlight in The Dazzler.

Edith Hardy, a Cambridge society girl, goes on the stage to take Laura Joyce Bell's part in The Walking Delegate, which opens its season at Lynn September 15.

Ansel Cook is painting a new drop curtain for the Castle Square.

## PHILADELPHIA.

The Season Fairly Opened—The Castle Square Company Opening Attractions—Gossip.

(Special to The Mirror.)

PHILADELPHIA, August 31.

The season has opened with bright prospects. The Chestnut Street, the Opera House, the Walnut, the Park, the Trocadero, and the Museum are the only places of amusement as yet closed.

The presentation of popular operas in English by the Castle Square Opera company has become one of the fixed institutions of the Quaker city, and this evening marked the inauguration of their second season. The house is packed to the doors, and nearly everything sold out for the week. The attraction is a spectacular production of A Trip to Africa, handsomely staged. Edith Mason is the Titania, Thomas H. Perse the Prince, William Wolf the Pasha, Carl Englander the Toots. Others are William G. Stewart, Jessie Fairbairn, Gertrude Quinlan, Joseph W. Leeman, Frank Banney, Arthur Leslie, and the organization comprising eighty people. Prices remain as last season, best seats at 50 cents, and at the matinee 25 cents for every seat in the house. Nones for week of September 4.

The Castle Square Opera company closed its successful season at the Academy, Atlantic City, this week, giving a change of opera nightly. The singers here will be utilized in the Washington and Baltimore companies, aided by new talent, forming three first-class companies.

The Walnut Street Theatre will begin its season September 13, with the Thomas Q. Sealbrooke Opera company, in a three-act musical comedy as yet unnamed. The book is a translation by Goodwin and Charles Byrne, with music by William Furst. New scenery and mechanical effects, with handsome costumes, are promised. Manager Whitney has great confidence in this new venture.

The Broad Street Theatre opened to-night with Willie Collier in The Man from Mexico, at popular prices, no seats being over \$1. The company is good and the performance was received with shouts of laughter. The engagement is for two weeks, followed by Professor Kellar September 13.

The opening attraction at the Chestnut Street Theatre, September 6, has been changed from Frederick Wards in Iskander to The Tarrytown Widow, under management of D. W. Truss and Co.

Stuart Robson, in his new comedy, The Jacklin, is announced to open at the Chestnut Street Opera House September 13. Mr. Robson is a great favorite in this city.

The Girard Avenue Theatre has a packed house this evening, the occasion being the inaugural performance under new management by the new stock company. An Unequal Match, with an excellent cast, including Marie Wainwright, serves to please the audience. George Holland, in a Wise Child, for week of September 4, supported by the home stock company.

A Social Highwayman at Forepaugh's Theatre at popular prices, with two performances daily, draws the large patronage given this afternoon and evening to this popular play. It is cast with the full strength of this organization, and a good, even rendition given. Edw. H. H. and Carrie Radcliffe are the favorites. Handsome stage productions are a feature at this house. For week of September 6 Alabama.

The Eleventh Street Opera House, of which George W. Barber is lessee and George S. Hazen business manager, inaugurated its season this evening with Dumont's Minstrels, which remain the attraction for the season, with the following company: Hughey Dougherty, Lew Sully, Murphy and Gibson, J. M. Woods, James McCool, J. M. Kane, Forbes and Doyle, J. E. Dempsey, Edwin Goldrick, John A. Armstrong, Mitchell and Marston, Harry Pabst, C. V. John, Thomas Joseph Perry, Gus Benedict, William Ulrich, Charles Simpkins, and Frank Dumont. Two matinees weekly. Prices 25 to 75 cents.

The People's Theatre, under the management of F. G. Nizon-Nirdinger, who this week returned from his European tour, opened the season August 28 with Katie Emmett in The Waifs of New York, with a good acting company, including Harry West, Arville Sisters, Jennie Enos, and Little Blanche. The improvement in the Kensington district, in which this theatre is situated, and on which it depends for patronage, has greatly improved, and prospects are excellent for both the combinations and home management. September 6 Human Hearts.

Side Tracked has been booked for week September 6, at the Arch Street Theatre.

The National Theatre has done well since the opening night, and this week When London Sleeps is likely to continue, judging from the house and applause this evening. It is a heavy scenic production, full of surprises and startling novelties, and is well presented. For coming week, The Strange Adventure of Miss Brown.

Thomas H. Perse, the noted tenor of the Castle Square Opera company, after having spent four weeks at Cape May and making a tour of Canada, returned last week to Cape May for a few days. Hearing that a testimonial was under way for a gentleman that showed him some attention while there, he came to my cottage and left a handsome money enclosure for the testimonial. This shows the thorough good nature and kindness of the man, and if a vote was to be taken to-day in the Quaker city to decide as to the handsomest and most popular singer and actor for the season of 1897-98, Thomas H. Perse would doubtless head the list.

Isabelle Everson in A Puritan Romance, My Wife's Step-Husband, Captain Impudence, are among the latest bookings at the Park Theatre. Margaret Dale, the youthful, pretty, and talented actress, so well known in this city, has been engaged to play leading roles with Henry Miller in Hearts-ease.

The Carleton Opera company will open at Woodside Park, the property of the Fairmount Park Trolley company, September 4, in the Miklo, with W. Carleton, Charles H. Greer, Harold Blake, Laura Willard, Sara Carr, Rosa Atkinson, Minnie Bridges, G. W. Campbell, Robert Carleton, Basil Jotson, and Charles Kowan in the cast. The admittance is free, as with Carleton's Band that has been playing here all season. The money returns are made by the railroad company, refreshments, and the many side attractions at the Park, after the style of Carleton at Willow Grove.

The Wedding Day, with Lillian Russell, Della Fox, and Jeff D'Angelia, is due at the Chestnut Street Opera House September 21. The Girl from Paris, at the Chestnut Street Theatre, September 12. Nearly all our places of amusement have provided excellent accommodations for the checking of bicycles free of charge. I have seen no season at the Grand Opera House, two hundred bicycles stacked in the racks at a single performance, and our managers are wise in catering to the growing craze.

Damrosch and his New York Symphony Orchestra continue at Willow Grove.

S. FERNBERGER.

## CINCINNATI.

Gala Night at Chester Park—A New Opera Company—Other Attractions.

(Special to The Mirror.)

CINCINNATI, August 30.

To-night has been a gala occasion at Chester Park. The Boston Lyric Opera company appeared in a splendid production of The Bohemian Girl, singing as it has seldom been sung here before. The management had extended special invitations to the contestants for the office of the Chamber of Commerce, where the annual election excitement is now on. Both parties accepted, and the "Reds" and "Yellows" decorated the boxes with their colors and inspired the big audience and the company with their own enthusiasm.

The Mackay Comic Opera company began the season at the Chester Park to-night, when La Mascotte was put on for the second time during its stay. After to-day the bill will be changed to Said Pasha. The original booking of the company was for four weeks, and the fact that this was extended five additional weeks is conclusive evidence of the manner in which the performers ingratiated themselves into the public favor. The gardens themselves are in their glory now and well worth many visits, even without the inducements of other attractions.

The Ludlow Lagoon is drawing as large crowds as ever, and the vaudeville bill at the amphitheatre is changed weekly. For this week Fred Eldridge, Smith and Cook, the Three Babes, Siegfried, and Jennie Friedman are making people feel they have received full value for the money paid out.

Messrs. Young and Lightwood, who have been the leading men in the Mackay Opera company at the Zoo this Summer, have taken a lease of the Central Avenue Theatre, last year known as the Star. The name will be changed to the Queen City Theatre, and will open shortly with a stock opera company, and standard light opera will be given throughout the season. The gentlemen will have the good wishes of their many friends throughout the profession in their venture. C. Homer Sheridan, who did such yeoman service for the Pike last year, will be connected with the Queen City as press representative, and will also have full charge of the advertising. His ability and affability will be a material factor in making the house a success.

The Fountain Square reopened last night with a good-sized crowd in attendance. The White Crook Extravaganza company held the boards and presented a vaudeville programme which was well up to the average. One of the burlesques was called The Klondike Millionaire.

Always on time, a melodrama dealing with life in Colorado and New York city, began its engagement at Henck's yesterday afternoon. In the cast are Anna Little, Taylor Carroll, Mack Barnes, and others. The advance sale has been large.

Brady and Stairs' Stock Company is producing Dion Bonicelli's famous old comedy, The Jilt, at Robinson's this week. The matinee Sunday attracted a large house. Selma Herman is the leading lady and Willis Granger the leading man of the stock.

Colonel Billy Thompson's veriscope pictures of the big fight will be at the Auditorium another week. Al G. Field's Minstrels will give four performances at the Grand September 4 and 5, after which the house will be closed for a week.

The Walnut's opening will take place next Sunday night with Hoyt's A Milk White Flag. Manager John F. Noonan, of the Ludlow Lagoon, has been making a business trip to Baltimore.

WILLIAM SAMPHSON.

## ST. LOUIS.

Digby Bell's New Comedy Scores a Hit—Two Theatres Reopen—Items of Interest.

(Special to The Mirror.)

ST. LOUIS, August 30.

The Olympic Theatre began the season last night with Digby Bell in The Hoosier Doctor, by Augustus Thomas, an old St. Louis boy. It is a delightful legitimate comedy, and the company presenting it has been selected with due regard for individual merit, and Digby Bell and Laura Joyce Bell, who take the leading characters, made a decided hit. The large audience who witnessed the opening performance appreciated the many strong bits of character-work done, and judging from the first night's approval, a good week's business will be done.

Havlin's Theatre yesterday afternoon had for its attraction the well-known sensational comedy drama, The Pulse of New York. It has always been popular with the patrons of Havlin's, and at the two performances yesterday the house was packed. The company is an unusually strong one.

Hopkins' Grand Opera House opened a preliminary season yesterday with Trilby as the attraction, presented by the stock company from Mr. Stoddard's Chicago house. The vaudeville portion of the programme included Felt Moreau in A Game of Cards, Forayce, Polk and Collins, Lilly Lauree, Gilbert Girard, Dolly Davenport, Medway, and the cinematograph.

The Forest Park Highlands had two fine audiences yesterday, the attractions being the Ideal Minstrel company, in a first part entertainment, with Messrs. Howe, Wall, Walters, Lewis and Ernest, and men, and E. J. Jack and the José Quintana. The vaudeville portion of the programme included Howe, Wall and Walters, Akanto's Troupe of Royal Yoddo Japs, R. J. Jose, and Dolly Davenport. The entertainment was a very strong and pleasing one.

Yesterday the Suburban switched from Shakespeare to minstrel. Last week a fine performance of As You Like It was given to large audiences. Marie Wainwright, Lawrence Hanley, and Ernest Smith were in the cast. The minstrel bill this week includes George H. Woods, George Evans, John Brace, Billy Rice, Ben Williams, Marion Ainsworth, and the San Francisco Quartette. They gave a very strong minstrel entertainment.

The Standard Theatre began the second week of the season yesterday under the most favorable auspices. The attraction was the Clifford (society) company, headed by the inimitable Barney Fagan in His French Doll. The performance was a strong one and the company included many well known people.

The Boyton Theatre and Chutes continue to have good patronage. Yesterday an excellent vaudeville entertainment was put on, and will continue through the week. The attendance was highly satisfactory.

The Koerner Park Opera company gave an excellent performance of The Bohemian Girl last week, and Charles O. Bassett, Henry Leoni, Tillie Hallinger, and Alice and Francis (sailor) particularly distinguished themselves. Last night Fatinitza was well sung and acted.

Mr. Palm, the inventor of Loie Fuller's and Papi's dances, produced at the Boyton Theatre last week for the first time on any stage his newest invention, called The Mystic Illumination Dance, introducing Miss La Flora. The dance is a combination of the Fuller, mirror and fire dances. It was weird and startling, with elaborate scenic and electrical effects, and made a hit.

Charles O. Bassett left the Koerner Park Opera company after last night's performance, and started for the East this morning. He will return about the 10th of September to begin rehearsals with the opera company at the Imperial Theatre.

Most rapid progress is being made on the new Columbia Theatre. The contractors are now several days ahead of the schedule time and are working night and day. Among the novelties promised by Manager Charles P. Salisbury and the backers of the enterprise, are a revolving stage, hidden electric lights and a smoking-room. The theatre promises to be one of the handsomest in the city. The backers are not doing anything by halves in their furnishing of the theatre.

Manager James Jay Brady, of the Century Theatre, is now in Chicago, and is expected here this week. The bookings of the house include some of the strongest and best on the road.

Milton Aborn last week was in New York engaging people for the season of opera at Manager George McManus' cozy and pretty Fourteenth Street Theatre. He arrived here this morning and will begin rehearsals at once.

Hopkins' Grand Opera House presented a beautiful appearance yesterday. The interior has been entirely redecorated, the boxes rebuilt and redraped, and the lobby enlarged. In fact, the theatre presented the appearance of a new house. Colonel Hopkins was present at the opening, and graciously received the congratulations of his many friends on the elegant appearance of the house. Resident Manager Low Barker and Treasurer J. Harry Lester also shared in the well-wishes given.

John Havlin was over Saturday on business connected with Havlin's Theatre.

Will Cave, last season assistant treasurer of the Century Theatre, has been promoted to the position of treasurer. It is a well-deserved compliment, as he always has been courteous and obliging to the patrons of the theatre.

Every night last week Henry Leoni, who was specially engaged to play the part of the Count in The Bohemian Girl at Koerner's Park last week, received double encores for his magnificent singing of "Heart Bowed Down."

Laura Moore has been especially engaged by Mr. Aborn to sing prima donna roles in the company that will open there September 11. Miss Moore is a St. Louis girl. Her engagement will prove a drawing card and is a wise selection by the management. John Griffith is organizing his company here for the coming season. He goes to Chicago to-morrow to begin rehearsals, and opens at Duluth September 10, and then goes West.

W. C. HOWLAND.

## BALTIMORE.

Maurice Barrymore at the Auditorium—R. E. Graham's Successful Week—Notes.

(Special to The Mirror.)

BALTIMORE, August 30.

The Auditorium Music Hall opened this evening for the season of 1897-98 with a large audience, which crowded all parts of the spacious building. The attraction is Graus's Celebrities, headed by Maurice Barrymore. Mr. Barrymore gave his delightful curtain-raiser, A Man of the World, receiving excellent support from his associates.

The Strange Adventures of Miss Brown filled the stage of the Holiday Street Theatre. A crowded house was entertained by a very good production. This house has been doing a splendid business since the season opened.

At Kerman's Monumental Theatre, the American Burlesquers put up a good vaudeville bill. The variety performance at Electric Park was of the usual high standard. Manager Charles E. Ford has given his patrons a line of first-class vaudeville during the Summer, and has reaped the reward of enterprise.

Tunis F. Dean, of the Academy, has just returned from a trip to Atlantic City.

"Bob" Graham had a successful week at the Holiday, in Who's Your Friend. He has a character that will fit him and his company lead very good support.

The vaudeville is picturing the Corbett-Fitzsimmons fight at Ford's Grand Opera House.

HAROLD EUTENEER.



## WASHINGTON.

## Robert Downing's Opening—Good Vandeville at the Grand Opera House—Other Houses.

(Special to The Mirror.)

WASHINGTON, D. C., August 30.

Robert Downing, under the personal management of William A. McConnell, inaugurated his traveling tour and commenced the regular season of the Academy of Music to-night at a large and fashionable audience. The bill was Virginia, and lovers of the legitimate drama were more than satisfied with the excellent presentation of this standard work. Mr. Downing's appearance was the signal for applause, and his superb portrayal of the title character elicited warm appreciation. The support was in every way commendable. Adelaide Fitz-Allen made a charming Virginia, and Edmund Collier as Appius Claudius was strong and forceful. The mounting and costuming were handsome and striking. Tuesday Othello will be given, with Mr. Downing as the Moor and Mr. Collier as Iago. Beginning Wednesday night, for four regular performances, George S. Johns' new play, David Larogue, will be given a first production, and the engagement will close Saturday night with The Gladiator. Katie Emmett, in The Waifs of New York, follows.

The prices at the Academy of Music this season will be 25, 50, and 75 cents. The list of attractions for the season includes: The Milk White Flag, The Indian, George Bowles' extravaganza, Bu-Pep, At Poney Ridge, Isham's Octoroms, Sowing the Wind, Eugene Blair, The Brownies, Two Little Vagrants, A Contented Woman, McSorley's Twins, Odell Williams, The Sunshine of Paradise Alley, When London Sleeps, The Isle of Champagne, The City of New York, Straight from the Heart, Wang, Go-Wan-Go-Mohar, A Trip to Chinatown, Northern Lights, Beside Bonhill, Human Hearts, and The Rays.

The Grand Opera House commenced its season to-night at a large house with Graus's Celebrities in a high-class vaudeville bill. Lew Dockstader was the headliner and caught the house. Barney Ferguson, assisted by John Harr, appeared in an amusing knockabout, Hibernian sketch; Dora Wiley's operatic vocalism, the Kramers, in their truck bicycle riding; Charles T. Aldrich, tramp juggler; Kitty Mitchell, in a dashing serio-comic turn; Sam J. Ryan's eccentric spec ality, and the sketch of McCarthy and Reynolds, made up a pleasing bill. The theatre has been greatly improved during the summer vacation and presents a handsome appearance in its new dress.

T. E. Misco's City Club Burlesque company drew a large attendance on its opening to-night at Kernan's Lyceum Theatre, presenting a bright and interesting mixture of burlesque, vaudeville and living pictures. Madame May's First Night and The Countryman's Visit are the opening burlesques. A midweek change will introduce Frank Dumont's new and elaborate burlesque, Mr. Paris at Niagara, with music by Fred Solomon, and The Gay Girls of Monte Carlo. Bryant and Watson's American Burlesquers next week.

The New National Theatre will open a preliminary season September 6 with a two-weeks' exhibition of the veriscope pictures illustrating the Gortett and Fitzsimmons contest. Two exhibitions will be given daily. The regular season follows with Joseph Hart in The Barretts of Wimpole Street, to be followed in turn by Stuart Robson in a repertoire which includes The Henrietta, The Comedy of Errors, She Stoops to Conquer, and The Jackins.

The Columbia Theatre will open its season September 15 with The Castle Square Opera company in The Beggar Student. The stay is for four weeks, and two operas will be given each week.

The attendance at Glen Echo on the Potomac continues big. This is the last week of the Boston Fadedettes Female Orchestra, who have been such a successful attraction at this resort during the summer. They will be succeeded by Will A. Haley's Washington Military Concert Band. New appearances this week are Professor Leo Wheat, Hart and Irving, and Koppe. The Washington Lodge of Elks will have a day's outing at the Glen Thursday, September 10, with special performances both afternoon and evening.

Harry Allen, business-manager of the Academy of Music, and Otto Stelhausen, both expert bicyclists, have during the past week added a century run to their credit in traversing a distance of one hundred miles between Washington and Gettysburg, Pa.

Caroline B. Nichols, leader of the Boston Fadedettes, was presented Friday night with a large basket of flowers, in the centre of which was a solid silver basin, sixteen and one-half inches long, heavily chased and mounted with a superb malachite inscribed with her name.

Joseph E. Lukcott, last season connected with the management of the Columbia Theatre, has accepted a prominent position with a firm of piano manufacturers in Philadelphia.

John W. Albaugh has sold his interest in the Lafayette Square Opera House to a Philadelphia party, who will at once complete the Turkish bath, dressing-rooms, roof garden, and electric elevators, of which there will be four of the best.

JOHN T. WARDE.

## THE BEASEY SISTERS' CONCERT COMPANY.

William Gavin, who made many friends while treasurer of the Garden Theatre, has taken the management of the Beasey Sisters' Concert company and will tour during the present season with that organization of sisterly talent. A few years ago the Beasey children, then hardly more than babies, delighted the people of their native State, California, by their immense talent. Their artistic work drew to their musical performances wherever they appeared, and money rained in a golden shower into the laps of the little artists. With the comfortable fortune thus gained the juvenile musicians devoted considerable time to study, and now the Beasey Sisters, no longer children, promise to make even a greater success than they did as infantile prodigies.

The young ladies now composing the organization are Jennie, Violetta, Butterfly, and Mayflower. Jennie Beasey is a composer of acknowledged merit, and some forty original scores stand to her credit. She is an accomplished pianist and violinist, and a remarkable linguist. Upon the death of General W. T. Sherman, Jennie Beasey composed "Sherman's March to Heaven," which was proclaimed "one of the finest funeral marches ever composed." One of Miss Beasey's more recent compositions, "The March to the White House," was dedicated to President McKinley, and won an autograph acknowledgment from the President.

This talent for music seems to be shared alike by each of the Beasey Sisters.

The young ladies are now in this city preparing for their tour under Mr. Gavin's management. Mr. Gavin may be addressed in care of this office.

## CHRISTOPHER, JR.

Christopher, Jr., the comedy which first brought fame and incidentally fortune to Madeleine Lucette Ryley, will be sent on tour this season by Alfred Bradley. The season will open in Toledo, September 20, the company going thence to Columbus and Cleveland. The latter part of October the company will go South, playing New Orleans and the Texas circuit. Mr. Bradley has organized a company that should do justice to Mrs. Ryley's mirthful play. George Backus, who was seen last season in Gilette's part in Too Much Johnson, will play the title role. Lilla Vane, playing the opposite part of Dora, is remembered for her work in Shenandoah, and as leading lady with Nat Goodwin. Other well-known people in the cast are Ernest Thorton, late of E. H. Sothern's company; K. W. Thorton, who plays seconds to E. S. Willard; Harriet Anbury, formerly with Daniel Frohman, and Soldene Powell and Mrs. John T. Craven, late of Charles Frohman's forces. The play will be given an artistic stage setting. The tour will be under the acting management of Clarence Fleming, well known for his connection with Rosina Vokes and John Hare.

## THE ROSTER.

The first installment of the Theatrical Roster for the season of 1897-8 will be published in THE MIRROR next week.

## "BIFF" HALL ON BROADWAY.

ON BROADWAY, BETWEEN THE IMPERIAL AND THE METROPOLIS, August 28.—I have just wound up what has been probably one of the most exciting weeks ever spent in the metropolis, and I have seen everything, from The Good Mr. Best to Grant's Tomb. If I missed a single player I don't know it. Gerald Griffin met me at the train, and my trunk was delivered within three days. This last feat is a remarkable one for New York, as your baggage transfer system would not be tolerated even in Bellaire or Dawson City. I kept my trunk two days, and then ordered it called for, as I shall need it in Chicago next week.

I have seen six shows, heard Sousa, witnessed the big Futurity race, visited your clubs, and taken chances on the cable cars. What do I remember? Well, I'll tell you. I remember Joeie Hall's top note, Dave Warfield's "fine" specialty, a hearty handshake from that prince of "good fellows," May Irwin, Walter Jones' clever foolery, "Benny" Wefers' record one-hundred-yard dash, which I saw with Charlie Rose and John T. Kelly; the good acting of a young man named Edward Elmer in The Privateer, and the stunning picture of beautiful Jessie Bartlett Davis on Futurity day. She occupied a box next to the fair Lillian and beat her out by a head.

One of the most interesting sights I have witnessed was the spectacle of young Henry Clay Barnabee taking the jockeys off the board at Sheepshead. Mr. Barnabee, who is now known in ring circles as "Young Muldoon," was airily clad in a suit of white flannels, full of light blue stripes, a shrimp-pink necktie, a yellow shirt, and a little Charlie-off-the-yacht hat. Mrs. Davis told me on the quiet that he didn't know one jockey from another, and played the horses like he plays poker—that is, "he knits his brows and wins—nit."

I hardly expected to take in a funeral when I came East; but I felt it my duty to pay my last respects to poor Charlie Cootie. He was a good fellow, and I did want some one to make that remark at the funeral, but no one did. The casket was hurried away without a word, and the few of us there went away with a feeling that all had not been done for the dead that could have been done.

By all odds the best show I have seen in New York is The Circus Girl, at Daly's. Jimmy Powers is immense as "the bar-keep," and it is a pleasure to me always to encounter Cyril Scott on either side of the footlights. The chorus girls at Daly's are different from the usual run of chorus girls. They don't look like the regular journeyman chorus girls. I don't think they belong to the union. And there is a very English air about Daly's. I suppose that is why the women on the stage are such bad dressers.

New York is a great place for cheap entertainment. The day after I arrived I saw in the window of a music store a sign which read like this: "Special! A Hot Time in the Old Town To-night only 30 cents." Now what more could the most economical man ask?

I thoroughly enjoyed The Girl from Paris, at the Herald Square. Louis Mann's new dialect is a revelation, and his charming wife, Clara Lipman, is very clever. I feel very much at home at the Herald Square, for Herman Hauser, formerly of Hooley's, is in the box-office; Bailey Avery, an old Chicagoan, too, is the press agent, and Messrs. Evans and Mann are such good hosts.

Charlie Ross called my attention to the fact yesterday that the best billed actor in New York was George Ober. Of course you have seen his picture all over town. He is represented as eating H. O.

I should have liked, by the way, to remain another week, so that I could see What Happened to Jones, which, they tell me, made a great hit in New Haven; Secret Service, and The Glad Hand. With a company including Charlie Ross, John T. Kelly, Sam Bernard, Pete Dailey, and Mabel Fenton, Weber and Fields should have a mortgage on New York.

I missed but one thing, and I am glad of it. I did not see the losers of the New York Baseball Club disgrace the national game.

What are you trying to do with your streets, by the way? Are you digging for gold? I saw one street that was not torn up and could not find out how it occurred.

They sold me a gold brick here the first flop out of the box. Went into a drug store on my arrival and they charged me 7 cents for a package of cigarettes.

John T. Kelly nearly broke his wrist the other night in the New York Athletic Club on a wrist machine before he found it was out of order. Mr. Kelly, by the way, has had "housemaid's knee," and a twisted wrist would have been a fearful complication.

One of the most delightful places I found in New York is the broad veranda back of the Players' Club. I dined there one night with Joe Kilgour, who goes with The Mysterious Mr. Bugle, and I met Henry Miller, Rowland Buckstone, Louis Aldrich, George Backus, who plays Christopher, Jr.; Etienne Graudot, Frank Cotter, Fraser Coulter, Felix Morris, and other good fellows.

The new club house of the Lambs is a revelation, and there I met Manager English, of Indianapolis; Ned and Joe Holland, Bert Dasher, Sam Reed, Alfred Bradley, Charles Bowser, and all the merry crew.

At the Lotus I saw A. M. Palmer, Mr. Ensign, and Willis Abbott, of the New York Journal, who used to be my managing editor on the Chicago Times.

One day I ran out to Asbury Park to lunch with my old friend, Jim Meade, and his wife, and I found Jim greatly improved in health. And one evening I had the pleasure of visiting the flat of that clever and busy little woman, Madeline Lucette Ryley, who has four plays to launch within a month.

I saw The Good Mr. Best, The Whirl of the Town, The Circus Girl, One Round of Pleasure, The Privateer, and The Girl from Paris, and were I to attempt to tell my adventures for a brief week I would require a whole Mirror. I never had such a time in my life, was never treated so kindly by so many people, and as I take the train for the good old town in the West I will echo Peter Dailey's famous sentiment: "There's only one Chicago—and that's New York."

"BIFF" HALL.

(Kind permission of Hoyt and McKee, also the New York Central and Lake Shore Railroad.)

## MAY IRWIN'S PLANS.

May Irwin arrived in the city from her Summer home, on May Irwin's Island, in the Thousand Islands, last week, and yesterday began rehearsals for her new play, The Swell Miss Fitzwell, which is said to surround her with an atmosphere admirably suited to her peculiar abilities and to give her ample opportunities to display her individuality. Mr. Du Souchet read the play to the company last Saturday. It will receive its first production in Trenton on September 16, and will be brought to the Bijou on November 15.

## NOW AN ENGLISH CORPORATION.

Steinway and Sons have been popularly accorded the first place as piano manufacturers. If pecuniary success determines anything, it must settle that claim. The London newspapers bring the news that this firm has sold out to an English company called Steinway and Sons, Limited, and that the capitalization of the new concern is made up as follows, the amounts being given in dollars: 75,000 preferred shares (par \$10 sterling) cumulative, 5 per cent., \$3,750,000; 100,000 common or ordinary shares (par \$5 sterling), \$2,500,000; total capitalization, \$6,250,000. To pay 5 per cent. on both kinds of stock would require annually net profits from the piano business of \$312,500.

The prospectus gives the interesting details of the net business of Steinway and Sons for eleven years—viz.: Year ending December 31, 1886, \$400,957; 1887, \$449,294; 1888, \$429,475; 1889, \$454,253; 1890, \$460,015; 1891, \$329,967; 1892, \$413,982; 1893, \$344,674; 1894, \$349,971; 1895, \$413,394; 1896, \$295,530, and the average net annual profit for the eleven years as \$419,229. This average has been assumed as the normal earning power of the firm, or else the price paid by the Englishmen might hardly be warranted. Certainly the net business of \$295,530 for 1896 would be no temptation to a buyer of the ordinary or common shares at par, since it did not yield as much as 5 per cent. on these shares by the sum of \$17,500.

To neutralize this disadvantage, the Messrs. Steinway have agreed to deposit \$485,000 in the hands of independent trustees to be invested in British Government securities for three years and to be used in any of the next three years if the profits should fall short (after paying the 5 per cent. on the preferred) of the promised 8 per cent. dividends on the ordinary shares. The annual net earnings, therefore, must rise to \$387,500, if this guarantee is not to be drawn upon.

The board of directors who will manage the new company are Messrs. Charles H. Steinway, chairman; Fred T. Steinway, Henry Zaegler, N. Stetson, Edwin Eschely, and S. Arthur Chapell, all of London, and Arthur Von Holwede, of Hamburg.

In selling their business to the new company, the Messrs. Steinway seem to have obtained a very satisfactory price. Their real estate in New York and Long Island City has been valued by New York appraisers at \$1,297,181. Their other assets, viz., pianos, timber, and book debts in New York, London, and Hamburg, amount to \$1,465,219. Their total assets amount to \$2,762,400. Allow for the good-will, or call it the capitalization of the earning power of the house of Steinway, \$2,640,000 and we have the sum of \$5,402,000, which the London prospectus states is Messrs. Steinway's price in cash. If we add for the promoters and the other costs of the new company \$47,000, we have the capitalization of the new company \$5,449,000.

## ALUMNI OF THE AMERICAN ACADEMY.

The Society of the Alumni of the American Academy of Dramatic Arts has established permanent offices in the Carnegie Lyceum. The secretary, Anna Warren Story, is completing records of engagements of the several hundred graduates of the academy, and has been instrumental in promoting the interests of graduates with agencies and managers in securing engagements for the coming season, a list of which will be issued shortly. The committee for the reading of plays is selecting the opening production for the coming season. These plays are original manuscripts submitted to the alumni for trial production.

The Society of the Alumni is composed of experienced professionals. The largest class represented in the society is of fourteen years' standing, and includes such well known actors and managers as Robert Taber, Maud Banks, Jennie Eustace, Walter Thomas, Lincoln Wagenhals, Charles Jehlinger, Alice Fisher, Walter Bellows, Wilfred Buckland, and others.

The casts of plays given by the society are made up of members professionally engaged in New York. Last season two performances were given. This year it is planned to give a series of at least five. The plays selected are preferably in three or four acts, although the best work found will be given a public hearing.

## CHARLES F. MCCARTHY IN TOWN.

Charles F. McCarthy, long a member of Edward Harrigan's company, has returned from Australia laden with tokens of the enthusiastic appreciation of the playgoers of the island continent. He opened on December 26 at the Sydney Lyceum in Lady Blarney and won the unanimous endorsement of every newspaper in the city and the demonstrative approval of the public. Mr. McCarthy's antipodean tour was a success in every way. No sooner had he reached New York than he was besieged by offers for engagements, and he closed with Davis and Keogh for the strong Irish role in Fallen Among Thieves, at a large salary. Then came the news that Joseph Sparks could not play in May Irwin's company, but must stay with Rich and Harris, and Miss Irwin and E. Rosenbaum, her manager, made Mr. McCarthy a flattering offer to appear in The Swell Miss Fitzwell. The trio approached Davis and Keogh to secure Mr. McCarthy's release, but the managers declined to listen even to offers of large payment to buy the release, and so Mr. McCarthy will appear in Fallen Among Thieves.

## ANOTHER LONDON DEBUTANTE.

Ethel Jackson, younger daughter of Hart Jackson and Fannie C. Jackson, made her debut on August 17 at the London Savoy under D'Oyley Carte's management, achieving an immediate success and being highly praised on all sides. George Edwards saw her and offered her a role in his January production, and Francellier engaged her at once. Miss Jackson is a beautiful girl, and her voice, a pure and very high soprano, has had careful cultivation. She adds one more to the already long list of American girls who have won success in London.

## NELLIE BROOKS NESTAYER INJURED.

Nellie Brooks Nestayer was thrown off a Sixth Avenue car in this city last week through the carelessness of a conductor. Her right side was seriously injured and her ankle sprained. Miss Brooks will bring suit for damages. Her doctor fears she will not be able to play this season. A host of friends will deeply sympathize with her in her unfortunate accident.

## MANAGER SEEKING AS A HERO.

W. B. Seeskind, of the American Theatrical Exchange, who is an expert swimmer, was the hero of last Sunday down at Avenue-by-the-Sea, where, while bathing with a party of friends, he saved two young women from a watery grave, after one of them had gone down for the third time.

## STAGE MECHANICS' TROUBLE.

The Theatrical Protective Union is not enjoying an existence of complete peace. Trouble began when the Scenic Painters' Alliance requested them to call out stage-carpenters who were employed by members of the Scenic Art League, which, as a body, declined to join the Alliance. The carpenters were called out. The next difficulty arose out of the desire of the Manhattan Musical Union to control the orchestra of the Fourteenth Street Theatre. The Theatrical Protective Union was called upon to stand by the Musical Union in its fight, or cease to belong to the Central Labor Union. It is said that the Theatrical Union will support the musicians' claims. The next controversy was in regard to a man who had been offered a position as electrician in the new Metropolitan Theatre, 143d Street and Alexander Avenue. A delegate of the Electrical Workers' Union complained to the Central Labor Union that the Theatrical Protective Union had refused to let the man go to work because he was not a member of their organization, and that they refused to admit him, despite the fact that he was in every way eligible. The union was ordered to admit the man. The result of a meeting which the union held in Ellis Hall, in which these difficulties were discussed and a course of action decided upon, will be announced in a report which will be made at a meeting in Clarendon Hall of Building Trades Section of the Central Labor Union on Wednesday night. This report is said to favor the calling out of union men.

## MATTERS OF FACT.

The members of Julia Arthur's company are requested to call at the offices of her managers, Room 2, Baudouine Building, 1181 Broadway, on Saturday, September 4, at 11 A. M.

Attractions playing in the vicinity of Pittsburgh can fill in a night at Brownsville, Pa., where good open time in the early part of the season may be had.

Ada Boshell, who has given general satisfaction in light comedy and character roles, is at liberty. She may be addressed 6 Riverview Terrace, Morris Heights, this city.

Operatic, minstrel, and vaudeville companies are wanted at Henry's Opera House, Auburn, Ind., for this season. Only the best will receive consideration.

The first rehearsals for Sol Smith Russell's company is called for to-morrow (Wednesday) morning, at the Garden Theatre.

Sam Myers, identified in former seasons with Corinne, William Owen, Miss Philadelphia, and other attractions, has secured from Oliver Byron the rights to produce The Plunger, The Inside Track, Hero, etc. He will open his season about September 15, having engaged a strong company, headed by Sadie Stephens and Frederick Warren. A number of specialty people have also been signed. New scenery and printing will be used. Myers Comedians will be a popular priced attraction playing three-night and week stands.

James F. McDonald, comedian, with the Carleton Opera company and W. A. Brady and Jacob Litt's attractions in seasons past, is still disengaged and invites negotiations with responsible managers.

Richard Madden, the popular musical director, for a number of seasons the conductor of the orchestras in the leading theatres in Chicago and St. Louis, has not closed for this season. He will accept traveling or permanent position.

The Park City Theatre, of Bridgeport, Conn., opened Saturday night under the management of Walter L. Rowland in Shere Acres. The audience was large and enthusiastic.

Lorraine Hollis played in Forget Me Not in Rochester last week to capacity, and on Friday connected it second week at Natick and Co. to large business.

James B. Mackie opened in Little Jack Horner in New Orleans, Sunday night, and made a great hit. Louise Sanford also won honors.

Edwese Fowler, who played the juvenile lead in Dave B. Lewis's Uncle Sprucey company the past season, has just concluded a Summer engagement with the Jennie Mae Hall company. She has not signed for this season, and will accept ingenue or leading juvenile roles.

James S. Edwards, a business-manager and advance agent of experience and sobriety, invites offers. He can book and route an attraction as well as furnish satisfactory press matter.

F. Earle Bishop is at liberty as pianist. His address is Hotel Standish, Nantasket Beach, Mass.

The management of the E. J. Henley Dramatic Studio announces that they have secured the Berkeley Lyceum. Forty-fourth Street near Fifth Avenue, instead of the rooms in Carnegie Hall originally fixed upon. The Berkeley rooms are most desirable, having a stage and complete fittings.

Julia Hurley closes with Lorraine Hollis September 1. She will be at liberty for Irish comedy and eccentric old maids. Her address is 29 Johnson Park, Buffalo, N. Y.

F. H. Waite is booking the Bessie Theatre, Mahanoy City, Pa. This house is one of the most modern in the State, having a seating capacity of 1,200, its own electric plant, and is thoroughly equipped. The manager is booking this house in connection with the Grand Opera House at Ashland, Pa., for the season.

Sam T. Jack gives warning in this week's Mirror against any infringements upon his copyrighted plays, The Silly Dinner Trial and The Badley Bait Ball. The copyright of both plays have been carefully examined by Mr. Jack's attorneys, Howe and Hummel, who will vigorously prosecute infringements.

John Dillon announces his opening in Jolly Uncle Jolly, by Darrell Macdin, on September 21. The attraction will be furnished with special lithograph paper, and every effort has been made to engage a capable company. The management is in the hands of Arda La Croix. Time can be secured by addressing Gordon Mayo, 244 Clairmont Avenue, Chicago, Ill.

Manager Alf. T. Wilton has good early open time in September at the New Empire Theatre, Holyoke, Mass., where many strong attractions have already been booked. The season opens September 6, with Daniel Sully. N. S. Wood following in Orphans of New York. Mr. Wilton should be addressed at Lothrop's Opera House, Worcester, Mass., which is also under his direction.

Elvira Cox Seabrooke has concluded to drop the Seabrooke from her name, and will use her maiden name, Elvira Cox, in the future. Miss Cox will finish her engagement at the Tavol Opera House, San Francisco, September 14, having been specially retained for the season of grand opera which is now being given at this house. She will return East.

The Beasey Sisters' Concert company will play an extended tour through the New England and Middle States this season, and William Gavin, manager, is booking time in this territory.

P. J. Ring has taken hold of the Mt. Vernon (N. Y.) Opera House, and has made many changes in its appearance. Contracts held by attractions must be sent to Mr. Ring for acceptance.

Taylor Granville will be connected with My Wife's Step-Husband this season.

A tall juvenile woman, with repertoire wardrobe, and juvenile man are wanted by the Akrostrom company.

Billard Fleming is disengaged for juvenile or light comedy.

William J. Haining, who has just returned from Europe, is at liberty for heavies or burlesque.

Dorothy Neville will soon appear at Keith's in an up-to-date sketch, entitled A Music Hall Singer.

Gertrude Clemens, who has a new up-to-date Gelsa dance, invites offers for vaudeville or regular farce-comedy.



# THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1859.]  
The Organ of the American Theatrical Profession

1432, BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,

EDITOR AND SOLE PROPRIETOR.

## ADVERTISEMENTS.

Twenty-five cents an agate line. Quarter-page, \$10;  
Half-page, \$20; One page, \$40.  
Professional cards, \$1 a line for three months.  
Two line "display" professional cards, \$3 for three months; \$5 for six months; \$9 for one year.  
Business Directory cards, \$1 a line for three months.  
Reading notices (marked "S" or "B") 50 cents a line.  
Charges for inserting portraits furnished on application.  
"Preferred" positions subject to extra charge. Space on last page exempt from this condition.  
Back page closes at noon on Friday. Changes in standing advertisements must be in hand by Friday noon.  
The Mirror office is open and receives advertisements every Monday until 7 P. M.

## SUBSCRIPTION.

One year, \$4; six months, \$2; three months, \$1.25. Payable in advance. Single copies, 10 cents.  
Foreign subscription, \$5.50 per annum, postage prepaid.

The Dramatic Mirror is sold in London at Low's Exchange, Trafalgar Buildings, Northumberland Ave., W. C. In Paris, at the Grand Hotel d'Europe, and at Brentano's, 17 Avenue de l'Opera. The Trade supplied by all News Companies.

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The Editor cannot undertake to return unsolicited manuscripts.

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NEW YORK. - - - SEPTEMBER 4, 1897

Largest Dramatic Circulation in the World

## CURRENT AMUSEMENTS.

GARRICK—The Good Mr. Best, 8:30 P. M.  
GRAND OPERA HOUSE—A BLACK SHEEP.  
HARRINGTON'S OLYMPIA—VERY LITTLE FAUNT.  
HOTTES—NEVER AGAIN.  
KINGS UNION SQUARE—VAUDEVILLE.  
KINGS AND HALLS—VAUDEVILLE, 8:15 P. M.  
PEOPLES—NEW YORK DAY BY DAY.  
PLEASURE PALACE—VAUDEVILLE.  
PROCTOR'S 324 STREET—VAUDEVILLE.  
STAB—THE PARTISAN.  
TONY PASTORS—VAUDEVILLE.

## TO ADVERTISERS.

Advertisements for the next number of THE MIRROR cannot be received later than 10 o'clock a. m., Saturday, Sept. 4, as Monday, Sept. 6, is a legal holiday, necessitating earlier publication for that week. Advertisements for the last page cannot be received later than 3 p. m., Thursday, Sept. 2.

## IT MAY BE REMEDIED.

In an interview reported in THE MIRROR last week a theatrical agent qualified to speak knowingly cited as one of the reasons why managers now engage their companies later in the season than formerly the fact that there are actors who break faith with managers, and after signing contracts engage them selves elsewhere when it is to their pecuniary advantage to do so.

This experience of this agent with actors who hire from one manager to another, as they believe their interests dictate, is borne out by other agents; and managers also complain of such breaches of contracts. But it must not be supposed that there are many actors who thus show disregard for the plainest and most essential principles of business between man and man. The actors who in this way abuse opportunity and show bad faith are few. In fact, half a dozen such might disarrange the plans of a score of managers and give an impression that actors as a rule are not to be relied upon in business matters. While one will thus break faith, no doubt it is true that a score will live up to their contracts; and as business goes, there are probably as large a number, relatively, in the theatrical profession who act honestly as there are in any other calling whose administration is not organized and guarded. There are managers, too, who are as lax in keeping business agreements as the actors complained of.

Rebuke and punishment of all persons who break contracts, actors and managers alike, is necessary, however. One of the principles of the Actors' Society of America is honesty of dealing between actors and managers, and any violation of this principle by a member of the society would probably lead to proper discipline if the facts were made known to the society. This is also one of the matters that would properly be considered by a society of managers, if there were such a society. And until the profession shall be efficiently organized as to its various interests there will probably continue to be complaints of abuses that proper organization could prevent or remedy.

A COPYRIGHTED London dispatch on amusement matters newly states that BERNHARDT will appear as Hamlet, and adds that the French actress is "studying the methods of ADA CUSHMAN" in the part. This CUSHMAN is new to American theatrical memory and annals, but if BERNHARDT gives as notable a performance of the role as CHARLOTTE CUSHMAN gave she will add to her artistic reputation.

## AS TO TRUSTS.

ROSSELL P. FLOWER, an ex-Governor of New York State, an alert capitalist, a member of several combinations of property, and a very good citizen, as the records go, recently made a speech before a convention of farmers at the Thousand Islands Park in which he defended trusts. Ex-Governor FLOWER is himself a farmer, by proxy, in the neighborhood of the place where he spoke; but he is a capitalist and a co-partner in trusts in *proprid persons* at various other points where business exigencies periodically demand his presence. All this is mere statement of fact, without prejudice either against trusts of the sort represented by Mr. FLOWER, or his avocation as a farmer by proxy and his vocation as a maker of trusts and a participant therein immediately.

It seems, however, that Mr. FLOWER's speech before the farmers brought forth criticism. And straightway he proceeded to defend his original defense of the trusts. Much that he proposed in this defense was soundly argued, although extremists like the noted BELLAMY, of looking backward fame, set themselves to the task of controversy in the premises. Without entering upon the details of this controversy it may be said that the talks of Mr. FLOWER about trusts are of peculiar interest in a suggestive way to persons concerned in the theatre of this country, because there is at the moment an attempt to enforce a Theatrical Trust, and further, because this attempt, studied on lines of values, reminds one of the more successful essays at trust-making—because it is so different.

Gas, which has been made the subject of a trust, for example, in itself is an elastic, a tenuous and an intangible thing; but the commodities from which it is fabricated, the structures of manufacture, the pipes that conduct it, and the machines that measure and utilize it, are all real property; and their combination by persons severally interested as owners may perhaps be a lawful proceeding, and a proceeding that eventually may benefit the public that consumes, as it at once benefits those who own the plants. Sugar, oil, and other products have been subjected to like manipulation with good results to many, though with a steady opposition from those who believe that the multitude must suffer from the combinations. This, also, is but a relation of matters of fact which the philosophy of the future must determine upon.

With amusements it must be different, from the very nature of the interests juggled and the manner of the juggling. In gas, sugar, oil, and other trusts original owners come in for a fair division of the profits of combination, and consumers are concerned only in prices, as qualities must always be maintained. In the Theatrical Trust, strangely enough, some of the persons who propose to reap the largest profits have no tangible property, and are playing the game with theatres owned by others who will certainly be no better off—and who probably will be much worse off—when the results of an experimental season are analyzed. These manipulating persons, although they do not own theatres, control and are interested in companies which they direct, while they assume to deal fairly by scores of other companies, otherwise owned, whose business is largely at their mercy. That is to say, they dictate the season's business of theatres in which they are not actually holders, by reason of their control of the bookings of companies not their own, while they also profit in ways that are apt to smart persons by the operations of their own companies, which compete with the companies they book, and which they are in a position to play profitably, whatever may betide.

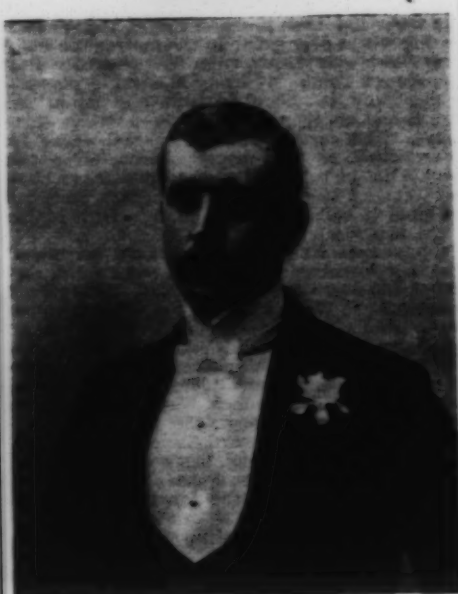
There are trusts and trusts. But more interesting than this is the fact that the device built upon the mongrel penny, and phrased as "Heads I win, tails you lose," has found lodgment as the motto of an otherwise reputable business.

THE London music hall singer who secured a judgment of £25 against an English writer who characterized one of her songs as vulgar finds that sum, with its consequent verdict, inadequate to solace, for all the newspapers have boycotted her. In such a case it would probably require a manifestation of exceptional music hall genius to recover lost ground.

THE impression that English dramatists and actors are complaining about "the invasion of American actors and dramatists" into that land is erroneous. On the contrary, they seem to be in a mood to profit from the invasion, as the American theatre has profited from English examples.

COMMERCIAL travelers and brokers concerned propose to test the validity of the anti-scalpers' law, which, unfortunately, does not apply to theatre ticket scalping. If the law be a good and valid law it ought to be amended in the interests of the managers of theatres.

## PERSONALS.



BAGGE.—Henry Bagge was born in Newbury, Berkshire, England, came to this country in 1891, and joined Fanny Davenport's company. He joined T. Henry French's The Prodigal Daughter company 1893-'94, and afterward played Captain Harry Vernon. In 1893-'94 he played Captain Molyneux at the Fourteenth Street Theatre in a revival of The Shaughraun. He then appeared as leading man with the Fourteenth Street Theatre Stock company, Boston Bowdoin Square Stock company, and the Pittsburgh Stock company. Last year he was a prominent member of Maurice Barrymore's company in Roaring Dick and Co., and later made a trip to the West Indies, where he will return in the Spring. Mr. Bagge is now playing Jacques Moreau in The Privateer at the Star Theatre.

DAVIS.—Richard Harding Davis, who returned a few weeks ago from Europe, is completing a dramatization of his novel, "Soldiers of Fortune."

NICOLINI.—Signor Nicolini, who has been long in delicate health, has been removed from Craig-y-Nos to Brighton, whence it is reported that his condition is much improved.

GLADSTONE.—Some one has discovered not only that William E. Gladstone, England's "Grand Old Man," wrote a play long years ago, but that at one time he aspired to be an actor.

VERDI.—Verdi, the composer, has built on his estate near Parma a tomb in which his remains will be placed.

LAMSON.—Ernest Lamson arrived in town last week and will go soon to Philadelphia to rehearse with Stuart Robson.

DE WOLFE.—Elsie de Wolfe will return soon from Paris to rehearse for John Drew's production of A Marriage of Convenience. She will play the part enacted in London by Adrienne Dailloles.

ARTHUR.—Paul Arthur arrived last Friday from London, where he has been playing for two years. He expects soon to return to England.

EVANS.—Charles E. Evans left in an elevated train one day last week a copy of the farce Hotel Topsy-Turvy which he had been reading. It was found by a passenger and sent to the office of the company, where Mr. Evans recovered it.

RUSSELL.—Sol Smith Russell's contemplated presentation of an abbreviated version of The Taming of the Shrew will be accompanied at the Garden Theatre by two short plays, Mr. Valentine's Christmas and Madison Morton's old farce, The Spitfire.

SHAW.—Mary Shaw, who is to be leading woman of Mrs. Fiske's company this season, is enjoying her vacation at Siasconset, Mass.

WILLIAMS.—Frank Williams has been engaged as acting manager of the Broadway Theatre.

CRANE.—Edith Crane has returned to the city. She has had several offers, but none yet that she thinks is suitable. Miss Crane may go to Australia next year with a company of her own, if she can find a promising play. During her visit to the Antipodes with Trilby she became a great favorite.

HERBERT.—The ladies in charge of the Woman's Building at the Tennessee National Exposition at Nashville on August 30 presented Victor Herbert with a handsome medal in token of his kindness to them and of his musical abilities.

JEFFERSON.—Joseph Jefferson will deliver an address at the opening on Sept. 14 of the new theatre in Portland, Me., bearing his name.

WHYTAL.—Rose Whytal's new play will have for its hero an Indian Chief of historic fame. Mr. Whytal will play the red man and Mrs. Whytal will be a white maiden of the early settlements.

ALLEN.—Nita Allen has scored splendidly in Chicago in the leading role of My Friend from India. The critics agreed that she played the part thoroughly well.

WILSON.—Francis Wilson has written a newspaper essay in defense of his much maligned soldiers' monument "fort" up at New Rochelle. It now appears that the fort is not yet completed, and Mr. Wilson wants criticism reserved till the work is done.

GRAU.—Maurice Grau and family are at Bayreuth, as guests of Madame Cosima Wagner.

SHANNON.—Effie Shannon is directing the rehearsals of A Coat of Many Colors at Wallack's.

ROSENFELD.—Carl Rosenfeld, of the firm of Carl and Theodor Rosenfeld, sailed from Europe for this country on August 25.

## QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent, or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.]

R. K. L. Dubuque, Iowa: J. H. Stoddard played the role of Joseph Alymer in The Sporting Duchess.

THOMAS DAVIS, Jersey City, N. J.: Joe Cawthorn starred in A Fool for Luck season of 1895-1896.

JAMES C. PIERCE, Boston, Mass.: Louise Beaudet was born in France, but was brought up in America.

L. C. D. Brooklyn, N. Y.: The Geese, a burlesque of The Geisha, was written by Joseph Herbert.

D. I. L., San Francisco, Cal.: George Rignold is managing the Theatre Royal at Melbourne, Australia.

S. E. T., Fitchburg, Mass.: Arthur Bouchier made his debut about eight years ago in Mrs. Langtry's company.

RICHARD O'NEILL, Fond du Lac, Wis.: Otis Skinner was the star who appeared in A Soldier of Fortune last season.

LOUISE FORREST, Philadelphia, Pa.: Yes. Blondi played an engagement at Keith's Union Square Theatre. He filled the engagement in December, 1896.

HARRY L. PORTER, Chicago, Ill.: Yes. Nancy McIntosh is a sister of Burr McIntosh. She is a member of Augustin Daly's company.

E. D. F., Springfield, Mass.: He is in an asylum. A letter addressed to him, care of THE MIRROR, will be duly forwarded.

C. M. J., Cambridge, Mass.: Write to Thomas Q. Sealbrooke, care of THE MIRROR, in regard to your cat.

O. R. GRAVES, Greenwich, Conn.: Yes. Frank McKee was at one time a manager of a minstrel troupe controlled by J. H. Haverly.

WALTER LIVINGSTON, Cincinnati, Ohio: Leon Herrmann made his American debut at Hoyt's Theatre, New York City, January 10, 1897.

E. B. S., Boston, Mass.: Brander Matthews wrote an article on Constant Quennell, which was published in Scribner's Magazine for February, 1897.

ALBERT R. HUNTINGTON, Lancaster, Pa.: Bilgeville Junction is the name of the farce in which Milton Nobles played a vaudeville engagement in New York last February.

M. G. C., New York City: See answer to Norman H. O'Donnoghue. You can send for model contract to Charles Barnard, Secretary of American Dramatists' Club, 1440 Broadway, New York City.

C. F., Philadelphia, Pa.: George C. Boniface is very much alive. He will shortly make his vaudeville debut in a comedietta by Kenneth Lee, called The Green-Eyed Monster.

ROBERT STODART, Staten Island: Mrs. Fiske will tour the principal cities in the State of the U. S. in the Spring she will produce a new play at the Fifth Avenue Theatre, in this city.

A. L. BUDD, Newark, N. J.: Yes. Stephen Fiske, the dramatic editor of the Spirit of the Times, has written several plays, including a dramatization of "Martin Chuzzlewit," for Mrs. John Wood; Noble Son-in-Law, produced at Wallack's; Corporal Cas tonche, given at the Winter Garden in 1895, and Rahagas, presented at the St. James, in London. Although his plays were not successful, Mr. Fiske was one of the pioneers among our dramatic critics to write for the stage.

## LETTERS TO THE EDITOR.

### THE MATTER OF LATE ENGAGEMENTS.

New York, August 23, 1897.

To the Editor of The Dramatic Mirror:

SIR.—I read THE MIRROR article as to why managers were late in engaging people this year. It is all very well, so far as it goes, but there are two sides to the story. Managers will engage people a year ahead, and, a few weeks before opening will cancel, making some flimsy pretext, or, worse still, will wait until one appears for rehearsals and then invent some excuse to close, and the performer finds himself without an engagement. And many of them can ill afford the loss. I will admit that I am young in the business and have filled no metropolitan engagements. My experience has been in repertoire and stock work, but I have been strangely fortunate, considering the hardships I have known others to endure through unreliable managers. I would not print a few lines in defense of the hard working performer. Actors may have cause to blame some of their own number for their late engagements. If so, then let the managers blame some of their own number for the numerous disappointments.

Yours truly, L. L.

### THE UNMARKED GRAVE OF JULIA DEAN.

New York, August 23, 1897.

To the Editor of The Dramatic Mirror:

SIR.—While recently walking through the beautiful Laurel Grove Cemetery at Port Jervis, New York, the aged caretaker called my attention to a good-sized circular burial plot overlooking a lake in the centre of which, surrounded by mountain laurel shrubs and lilac bushes, is a sunken mound under which the venerable keeper declared rested "as great and fine a lookin' actress as the country ever had," and further stated that "much of a time was made over her years ago in New York City. Also that "when her body was brought on here a big crowd of theatre folks came on to see her buried and they cried over her open grave."

Becoming thoroughly interested, I carefully noted the location of the actress' lot, and immediately visited the little cemetery office on the grounds, and in looking over the admirably kept records I was astonished to find that it represented the grave of a fair member of the dramatic profession whose tomb has been entirely lost sight of, and dramatic historians and editors have been unable for years to enlighten those of their readers who sought to discover her grave rest. Beneath this mound rests all that is mortal of the once lovely Juliet of the American stage—Julia Dean.

The complete record of the Laurel Grove Cemetery reads:

"Name.—Julia Dean-Hayne-Cooper.  
"Place and time of nativity.—Pleasant Valley, near Poughkeepsie, N. Y., July 21, 1830.  
"Names of parents.—Edwin and Julia Dean.  
"Age.—Thirty-five years.  
"Place and date of death.—New York city, May 10, 1865.

"Cause of death.—Child birth.  
"Second husband's name.—James G. Cooper.  
"Buried in Lot No. 3, Section B, owned by her father-in-law, Matthew H. Cooper.

"Remains of deceased first placed in the Marble Cemetery General Receiving Vault, Second Street, New York city. Transferred to Laurel Grove Cemetery, Port Jervis, April 16, 1865."

The lone cemetery official states that all of Julia Dean's kindred passed away years ago, and together are buried in the old Clove graveyard at Sussex, N. J. At the time of their deaths they were in reduced circumstances, and while still well-to-do, years before Julia Dean's demise, they acquired this Port Jervis burial lot that she might await the resurrection in the place where her childhood days were so pleasantly passed.

At the foot of the eminent actress' grave slumbers the unnamed girl infant for whom Julia Dean surrendered her illustrious life.

None of her relatives was ever able to erect a monument over her remains, and it seems a pity that this exquisite actress of another generation should forever sleep in an unmarked sepulchre.

Having heard and read that the noble Actors' Fund of New York has caused many a granite tombstone to be erected over the graves of their worthy comrades, and as Julia Dean was so sweet and accomplished an artist, I thought that by calling attention to this forgotten and out of the way tomb through the columns of the most powerful of America's dramatic journals, THE DRAMATIC MIRROR, it might result in placing a modest memorial stone of granite at the head of the mound under which so peacefully reposes Julia Dean, whose splendid genius Dion Bonicant compared to that of another gifted and beautiful daughter of the drama, the ideal Juliet, Adelaide Neilson, who awaits the final call in distant England, beneath an imposing mortuary memorial, thanks to the influence of the loyal William Winter.

LOVER OF THE STAGE.



## THE USHER.



It is seldom nowadays that an actor is enjoined from filling an engagement, and the court order obtained by Rich and Harris restraining Joseph Sparks from appearing with May Irwin this season, or elsewhere than under their management, caused considerable surprise.

Mr. Sparks claimed that he misinterpreted the terms of his contract with Rich and Harris and did not know that it bound him for the season of 1897-98. Of course, that was a foolish contention, and it is not to be wondered at that the court refused to sustain it.

Several years ago, in a case which involved the services of W. J. Ferguson, Judge Dittenhoefer established a precedent which has held good ever since. It was then decided that an actor cannot be enjoined by a manager to whom he is under engagement unless it is specified in the contract that the services of the actor are "unique and extraordinary" and that his services cannot be performed by any other actor. When such a contract exists the manager can obtain an injunction. Under the ordinary engagement contract he has no remedy except a suit to recover damages.

I do not think the "unique and extraordinary" clause appears in Mr. Sparks' contract, and it would seem that the nature of his defense in the Rich and Harris suit was ill-advised and futile.

Commissioner-General A. W. Willis, of the Tennessee Centennial Exposition, asks The Mirror to inform dramatists and dramatic critics that October 11 and 12 have been set apart for a Congress of Authors and Artists.

"Every effort will be put forth to make the occasion brilliant," writes Mr. Willis. "While all classes of literature will be in evidence it is especially our desire to have dramatic literature strongly represented, for we believe that the Congress will give it a new impetus throughout the country. The Mirror is authorized to extend an invitation to all dramatists and dramatic critics to attend."

The Commissioner-General will be glad to receive the names and addresses of those that can be present. Perhaps the American Dramatists' Club, considering the purpose and the importance of this Congress, will select and send delegates to Nashville.

San Francisco applauds The Heart of Maryland, but the press impugns its originality, and one paper says it is "a crazy quilt melodrama," with scraps from La Tosca, The Dandy Fifth, "Carlew Shall Not Ring To-Night," and other sources.

"Frisco is Belasco's old home, and it was there that he got his start, beginning as "bootjack" of a stock company. They are proud of his achievements out there; but following the usual practice they cannot refrain from punishing their townsman for becoming celebrated somewhere else.

Although they criticize The Heart of Maryland rather severely, they like it, and they find in Mrs. Leslie Carter an actress after their own heart.

Hillary Bell, regarding the late ice fund advertising benefit at the Knickerbocker, sardonically says: "We congratulate the Herald and felicitate its beneficiaries who, at the close of a cool summer, with frost already in the air, shall have a supply of ice to carry them through the winter."

Nevertheless, the ice fund is a good charity, and although the benefit was a big advertising scheme for everybody concerned, except the Herald itself, the money raised by it will doubtless prove a blessing to the poor.

It is to be hoped that there will be ice enough left over to preserve One Round of Pleasure. In its new form it continues to have a distinctly gamey flavor.

The theatrical subscribers to the ice fund benefit, by the way, got their names into print and their generosity paraded.

Curiously enough, several of those that donated most liberally are noted for a proclivity to cold-storage their honest debts.

It reminds me of the "proverbial charity" of a certain kind of manager or actor. He will give his last shirt to a comrade who needs it, but he won't pay the woman who washed it.

The Herald's list of those that patronized the benefit performance was a study.

It was interesting to read that among the audience were Ben Teal, C. B. Jefferson, William Harris, Harry Brooks, Al. Hayman, Clay M. Greens, Joseph Mann, Ludwig Englander, Charles Spalding, W. H. Rapley, and Edwin H. Price—all hurrying for free ice.

By some strange and unaccountable oversight the names of Nixon and Zimmerman, Alf. Hay-

man, Julius Cahn, and Thomas E. Shea were missing, while there was a lamentable absence of the Trust's out-of-town theatre janitors.

But it was a great night, all the same, for free ice and free advertising.

Quite as a matter of course the announcement that Richard Mansfield and A. M. Palmer have joined hands is accompanied by predictions that the alliance is unlikely to last.

It is barely possible that Mr. Mansfield, who has the artist's temperament with all that implies, has not found hitherto in his business associates precisely the sympathetic qualities and the managerial methods that he requires. Mr. Palmer commands the respect that is due to experience, good taste, and specific knowledge, and these qualities are essential to the manager of a star whose ambitions are dignified and large.

There is a strong probability, I think, that the new union will outlast the time given it by the prophets.

## MR. MANSFIELD AND MR. PALMER.

A. M. Palmer has arranged to take the management of Richard Mansfield's theatrical affairs. A permanent business alliance between these gentlemen, who have been friends for a decade and a half, has often been talked of, and indeed has been upon several occasions during the past few years nearly consummated.

It was Mr. Palmer who first discovered Mr. Mansfield and put him forward at the Union Square Theatre as Baron Chevalier in A Parisian Romance, and it was in Mr. Palmer's Madison Square Theatre that some of the leading roles in the actor's repertoire—Beau Brummel, Prince Karl, and Jekyll and Hyde—were first presented to the New York public. It was in Palmer's Theatre also that he was first seen in Richard the Third. In all of these ventures both the star and the manager made a great deal of money, and naturally they have never been averse to a more permanent association.

This is now made possible by Mr. Palmer's retirement from the active charge of theatres; and while it is probable he will engage in some productions on his own account during the season, he will be able to devote all the time needed to Mr. Mansfield. That gentleman is undoubtedly at the head of his profession in America as an actor of character roles, especially those of a serious nature, and he has ambitions which, if they can be carried out, will place him upon a higher plane even than that he now occupies.

His plans for this season include the production of a new play by George Bernard Shaw, entitled The Devil's Disciple, with which he will open at the Fifth Avenue Theatre on October 4. That will probably be followed by a new historical play, the leading character in which is the ever interesting Frederick William the Third, father of Frederick the Great. Other modern plays in contemplation are The First Violin and The Master of Ceremonies. Timon of Athens, which has been spoken of as a probable production, has been abandoned, wisely, we think.

The Shakespearean production of this season which Mr. Mansfield will undertake will be Henry the Fifth. Next year he purposes doing King John. It is a fact which speaks volumes for Mr. Mansfield's hold upon the public that two of the best paying plays in his present repertoire are The Merchant of Venice and Richard the Third, and it is no less for a business than for an artistic reason, therefore, that he intends extending, year by year, his stock of Shakespearean roles.

All good lovers of the drama will unite with us, we think, in hoping that Mr. Mansfield and Mr. Palmer may be so successful in their new association that it may be permanent. And if out of it should come a metropolitan theatre of the first rank devoted, under their guidance, to productions of the highest order, a want now felt more than ever would be happily met.

## MANAGER CONRIED'S PLANS.

Manager Heinrich Conried, of the Irving Place Theatre, has returned from his European trip, having perfected arrangements for the two companies, operatic and dramatic, that will be seen at his house this season. Chief among the people whom Mr. Conried has engaged are Madame Julie Kopalci, the leading comic opera singer of Vienna who will be heard here for two months, beginning October 25, in several operas, including Goldmark's new Cricket on the Hearth, and Agnes Sorma, who had such success here last season. Madame Sorma will play in New York for three weeks, commencing March 10, and then go on tour through the country.

Other well-known people with whom Mr. Conried has contracts are: Milla Barry, a pupil of Pauline Lucca; Martha Gluck, from the Neues Theatre, Berlin; Marie Privary, from the Carl Theatre, Vienna; Camilla Marbach, leading lady at the Residenz Theatre, Hanover; Elsie Hoffman, leading lady at the Deutsches Theatre, Berlin; Riesa Stella, prima donna from the Berlin Unter den Linden Theatre; Anna Wrasda, from the Stadt Theatre, Leipzig; Jean Felix, tenor; R. Perlus, tenor, from the Leipzig Stadt Theatre; Bernhard Darwerk, from the Lessing Theatre, Berlin; E. Posansky, Ed Pichon, of the Berliner Theatre, and E. Hanno, V. Seyffertitz, Ed Lowe, Franz Muller, and H. Marx, comedians.

Among the many plays secured by Manager Conried are Sudermann's Johannes, a new play by Hauptmann, and Von Schonthan's Renaissance. The latter probably will be the opening production at the Irving Place on September 20.

## TROUBLE OVER THE GEISHA.

Sir William Jardine, Baronet, and William H. Jardine have applied for an injunction restraining Augustin Daly from interfering with the production of The Geisha on the road this season. They claim to have a contract giving them the right of production in any city except New York until June 1, 1897, and renewable for one year should the terms have been complied with. Mr. Daly, in his answer, objects to the renewal of the contract on the ground that royalties at twelve per cent. amounting to \$1,100 were not paid him last season until legal proceedings were taken and the box-office receipts attached. Decision has been reserved.

## STAGE CARPENTER INJURED.

During a rehearsal of The Girl from Paris, at the Herald Square, last Friday, Edward Short, a stage carpenter, fell from the rigging left to the stage, a distance of nearly sixty feet, fracturing both legs and his left forearm. He was removed to the New York Hospital, where the physicians stated that although he also had suffered severe internal injuries there were possibilities of his recovery.

## THE SCENE PAINTERS' DIFFERENCES.

The latest move of the Protective Alliance of Scenic Painters to strengthen their organization was the calling out last week of the stage carpenters who belong to the National Association of Theatrical Stage Employees. While the withdrawal of the carpenters and other assistants is inconveniencing the members of the Scenic Art League of New York, among whom are many of the most prominent contracting scenic artists of New York, and who refuse to join the Alliance, the move is not interfering seriously with the progress of their work. There will be, it is said, little delay in the fulfillment of contracts. The scenic artists are simply doubling their hours and personally doing work which heretofore has been done by assistants. They are strong in their determination to maintain that scene painting is an artistic profession, and not a trade that may be governed by the rules and regulations of trade unions. A Mirror representative obtained last week the views of some of the representative members of the Scenic Art League.

Homer F. Emons, President of the League, said: "The purpose of the Alliance in calling out members who have been working for us is to compel us to join their organization, but we have no intention of doing so. We consider that we belong to a profession, not a trade. We study and give our minds as well as our hands to our work. We strive to achieve artistic results, and not mere mechanical ones. Why, therefore, should we belong to a trades union? We are all firm in our purpose to retain our liberty as artists, and are not worrying about the prospect. We are working harder, that is all. The obligations of our contracts will be met to the moment. My work in fact, will be completed as usual, a week before the time stipulated. So you see we can get along without the cooperation of the Alliance better, judging from their actions, than they seem to be able to get along without us."

John H. Young, First Vice-President, said: "Aside from our feeling that we are artists and not mechanics, it would be impracticable for us to join the Alliance. As contracting scenic artists our dealings with managers would be interfered with, and we would be handicapped if we were subject to the dictation of a trades union. Labor organizations are valuable in their place, but they should remain in their own field. The Alliance is making a mistake in raising this fuss. We employ their men, pay them well, and give them absolutely no ground for complaint. We are willing to do almost anything for the Alliance except join it."

Edward G. Unitt, Second Vice-President, said: "The stage has the best in literature, the best in music, and, I believe, the day is coming when it will have the best in art. The scenic art is a progressive one, and this movement of the Alliance would, if successful, have the effect of putting a brake upon the wheels of its progress as an art. It is an attempt to bring men who are students and have individual talent down to the level of mediocrity, to subject brains to the rule of brass—a case of the tail trying to wag the dog."

D. Frank Dodge, Secretary, said: "Labor organizations are all right in their place, but it is absurd to imagine that they can dictate to followers of an art or profession. This is what the Alliance is trying to do. As an illustration of their methods I understand that they are thinking of prohibiting truckmen who belong to the union from moving our scenery. It would be humiliating to me to feel that I belonged to an organization which called in the aid of tradesmen to assist it in its fights. The Scenic Art League is making this stand for the honor of the profession and our own self-respect. It is, moreover, to the interest of the managers that we maintain our position firmly. The Alliance would be considerably strengthened if we joined, and would be in a much better position to dictate to the managers, who, instead of giving their contracts for scenery to the one man who is most satisfactory to them, as they now do, might be compelled to accept the services of a man of whose work they knew little or nothing. They would do this with very bad grace, particularly in the case of important productions, and yet they would be powerless since the Alliance, controlling the scenic output, would be in a position to enforce its demands. The Alliance men, who have worked for us, have had no grievance. We have paid them the wages they have asked, and their hours have been short. They have been called out, nevertheless, with the object, apparently, of forcing us to join and thus strengthening a weak place in the organization."

Ernest Albert said: "Labor can never dictate to art. We are making our stand upon the ground of individual freedom, and are carrying on our work despite the action of the Alliance in calling out some of our assistants. You may see that we are busy here. The only difference this matter has made is that we are now working twenty hours a day instead of eight or ten."

For the other side, Harley Merry, President of the Protective Alliance of Scenic Painters of America, said: "On August 24 an article appeared in the Herald which I considered unfair, and I wrote to the Herald requesting that a reporter should call upon me for a true statement. A man called, and facts were given him, which, as published on August 26, were distorted. It was said that the bone of contention is the effort of the Alliance to force fourteen leading scenic artists allied with the Scenic Art League of New York to join the Alliance. We have no such desire, and don't care whether they join or not. If they wish to join the Alliance they are eligible for membership, and if they present their applications in regular form I have no doubt they would be elected."

"It was further stated that at our headquarters entire confidence was expressed that we would win. No such expressions were made, because we have nothing to win. We have no fight; we are simply law-abiding citizens who observe our by-laws, respect our obligations, and positively refuse to work with non-union men. We are masters of our own actions. If necessary, it was also said, truckmen, railroad porters, engineers, and firemen would be ordered not to handle scenery painted by non-union artists. We do not know the possibilities of the situation, but we acknowledge that these conditions might be possible."

"Moreover, it was assumed that the members of the Art League paint more than three-fourths of the scenery of the big productions of America, which is not so. The members of the Scenic Art League have been fortunate enough to hire paint frames in the New York theatres. They are contractors who have hitherto been privileged to employ union scenic painters and to derive a profit from their work. We are determined in the stand we have taken. We have ample funds, and what is more pleasing, none of our members are unemployed."

Laura Keene's Biography for sale everywhere. It is intensely interesting.—St. Paul Dispatch.

Johnstown (Pa.) Opera House, is Johnstown's best Theatre. Good time open. Terms reasonable.

## GOSSIP OF THE TOWN.



The pretty face of Edith St. Clair is shown in the above photograph. Miss St. Clair played the leading soubrette roles in Nellie McHenry's company last season, and has recently scored a success as the chic French maid in One Round of Pleasure at the Knickerbocker. Her success is due to her talent and charming personality. She has an expressive face and fine figure, and dresses with exquisite taste. Her vivacity, her sweet and well cultivated voice and her grace as a dancer make her valuable in musical comedy and comic opera.

Richard Marston is at work upon the scenery for the new Smith and Herbert opera, Peg Woffington, in which Camille D'Arville will appear.

Julia Arthur's engagement at Wallack's will be for six weeks as now arranged.

Alberta Gallatin has returned to the city from Glen Cove, L. I., where she was the guest of Charles T. Vincent, the playwright.

Manager J. Wesley Rosenquest, of the Fourteenth Street Theatre, returned to town last week after his Summer vacation.

William Bauer, a boy pianist, arrived last Wednesday from Europe to appear in concerts. His American debut will occur November 18 at the Mendelssohn Glee Club.

Leonora Bradley, whose work in the stock at Elitch's Garden, Denver, this Summer has been highly praised by press and public, has had several offers from managers of stock companies, among them a very flattering one from Harry Davis, of Pittsburgh, but she had already signed with John W. Albright, Jr., for the Lyceum Stock company, Baltimore.

H. Quintus Brooks left town last week in advance of Sowing the Wind.

Jessie Mae Hall recently played a three-night engagement at West Baden Springs, the swell Summer resort of Indiana. Her singing made a hit with the guests, and she was the recipient of many attentions during her stay.

Emrald Sinetka, a Shinnecock Indian, is in Chicago studying for grand opera. Gretchen Lyons (Ollie Heath), whose recent impersonation of Puck in A Midsummer Night's Dream attracted attention here and in the West, is a full-blooded Cherokee, who was educated at the Tahlequah Indian School and Harrell Institute.

The Morey-Shea company opened last Thursday at Bridgeton, N. J.

Arthur E. Moulton has resigned from the cast of A Paris Doll.

Tennessee's Pardini will open the season of the Bucklin Opera House, Elkhart, Ind., August 31; the Dowagiac, Mich., Theatre, September 2, and the Opera House, La Porte, Ind., September 3.

Edwin Gordon Lawrence opened, August 23, at Lawrence, Mass., to a crowded house, in For Her Sake. There were repeated curtain calls, and the press was enthusiastic. The company includes Ida Desmond, Frank Munnell, and Charles H. Montgomery and Lucile Le Novl.

Louis Martinetti, as the boy in A Boy Wanted, is meeting with great success in his original acrobatic dancing specialty.

The Seabrooke Opera company left town last Sunday to open at Detroit.

Agnes Herndon opened in La Belle Marie at Hudson, N. Y., yesterday.

Wilson S. Ross arrived on August 24 from Europe to join Shore Acres on August 28.

Maud Sinclair has been compelled by illness to cancel her engagement with The Widow Goldstein. She will remain in this city in physician's care.

Andrew Mack's tour will begin on Thursday.

Elvia Crox will be known hereafter by that name, and no longer as Elvia Crox Seabrooke.

Charles B. Hawkins announces that he is not a member of the Murray Hill Stock company.

Mattie Lockette resigned from Bo-Peep to join A Trip to Chinatown to play Flirt.

Charles L. Willis is the musical director with Hoyt's A Milk White Flag.

Charles W. Allison has returned to the city, and is rehearsing with The Wedding Day company.

Joseph Sparks, according to judgment rendered last week by a court, must remain with Rich and Harris, which brings to an end the long legal fight between this firm and May Irwin for the services of this comedian.

Alexander Comstock contemplates an early revival of old-time negro minstrelsy at the Berkeley Lyceum.

A Bachelor's Honeymoon, to be seen next week at Hoyt's, is the work of John Stapleton.

The marriage of Ira Hards and Ina Hammer is announced.

Hyman Levy was appointed last Friday receiver in supplementary proceedings for Thomas McGrath.

James T. Powers will play Wun Hi when the new version of The Geisha is produced at Daly's.



## AT THE THEATRES.

## Academy of Music—Nature.

Spectacle in four acts by William E. De Verna and James Schöenberg. Produced August 26.

Sir John Hampton	Edwin W. Hoff
Hans Schultz	Joseph Hawthorn
Lieutenant Hugh Bassett	Lloyd Melville
King Rap	Frederick Clifton
Nature	Amelia Bingham
Psyche	Elaine Gryce
Vacuna	Lillian Comyns
Una	Helen Boris
Cupid	Rosa Marston
Katrina	Merri Osborne
Alice Woodfern	Annie Dagwell

The Academy of Music was reopened last Thursday evening, when Nature, the long promised spectacular production by the late William E. De Verna and James Schöenberg, was presented before an immense audience. A large sum of money and an inexhaustible fund of painstaking preparation had been expended upon the enterprise, and indications of such expenditure were frequently evident in profuse and of spangles has ever been seen upon our stage, nor were intricate Amazonian marches or picturesque ballets ever accomplished with better effect. Yet the whole performance, as given upon the opening night, must be set down as a magnificent disappointment. Whatever was gained in splendor or in glitter was more than lost through the slender excuses offered for its existence. The story of the affair and the words in which it was told were hopelessly weak and purposeless.

The action begins in an arctic scene showing the good ship *Erbus* and her crew, ice-locked and verging upon despair. An incendiary person of the name of Lieutenant Bassett blows up the ship, incites a mutiny, and is shot by Sir John Hampton, commander of the *Erbus* polar expedition. The crew start for home, leaving Sir John and one Hans Schultz, his servant, to investigate alone the frozen North. Sir John begs Nature to assist him in his work, and she promptly responds, appearing in person upon a convenient iceberg, and proposing to conduct the travelers to the "home of unperfected spirits," situated upon the island of Icalia. This turns out to be an attractive sort of a place, with waterfalls and crystal pools and Lohengrin boats, but it has its drawbacks in two ladies, Psyche and Vacuna, who make violent love to the mortal visitors.

Now it so happens that Sir John is betrothed to Alice Woodfern, far, far away, and Hans to Katrina, a German young woman who, in some manner unexplained, has followed the expedition. Psyche and Vacuna appear to be pullers-in for King Rap of the Realm of Fire, and to this warm place they lure Sir John and Hans. King Rap is inclined to lavishness in the matter of entertainment, and he shows his visitors a royal good time until they attempt to shake their fair temptresses. Then Rap arises in his wrath and condemns the mortals to very dreadful things in a red, red region with a southern exposure. All seems to be up with Sir John and Hans, but at this crisis Nature arrives to rescue them and to lead them hence in safety. Just what befalls them in the end is not made clear, but there is an apotheosis supposed to picture "the earthly paradise," which concludes the entertainment in a revel of stuffed cupids and properly angels that might well have been omitted.

With a new, well written book and new incidental music Nature may be made very acceptable, but in its original form it may hardly prove attractive, the sole present magnetism lying in one grand march and several highly commendable ballets arranged by Mlle. Bonfanti and Signor Baratti. These numbers, introducing Amelia Bingham and Addie Renner, a pair of capable European solo dancers, were conceived and executed in admirable skill, although the proceedings, however gorgeously resplendent, lacked the taste in color selection which we have learned to expect in these latter days.

Amelia Bingham was beautifully imposing in the title-role, and her intelligent reading very nearly imparted dignity to the unhappy lines which fell to her lot. Elaine Gryce and Lillian Comyns failed to make alluring the roles of the two sirens. Rosa Marston as Cupid and Annie Dagwell as Sir John's best girl, who appeared only in a tableau, might have done well had anything been given them to do. Merri Osborne was lost in a subordinate role of no opportunities. Helen Boris made an uncommonly attractive leader of the Amazons.

Edwin W. Hoff as Sir John was thoroughly acceptable except in his songs, in which he did not appear to be in his best form. Joseph Hawthorn had no chance to distinguish himself except in his concertina specialty, which scored a hit. Lloyd Melville played the villain with distinction and good taste, and Frederick Clifton made an effective King Rap.

Unlimited credit is due to William Lytell for his excellent management of the stage and the perfect direction of several hundred supernumeraries. The herculean task of handling the intricate scenery was accomplished with ease and dispatch, admitting of but a single criticism. A darker stage should have been employed during the shifts, and this defect will, no doubt, be remedied when the stage hands, the army of coryphees and others become better accustomed to their work. The costuming of the spectacle was brilliant and impressive beyond the aforementioned disregard of any definite color scheme, and the scenery, by Frank Platzer and Hugh L. Reid, albeit betraying no especial inspiration, was generally adequate and acceptable.

## Manhattan—What Happened to Jones.

Farce in three acts by George H. Broadhurst. Produced August 26.

Jones	George C. Boniface, Jr.
Ebenezer Goodly	George Ober
Rev. Anthony Goodly	R. F. Cotton
Richard Heatherly	William Bernard
William Higbee	Frank Currier
Thomas Holder	J. W. Cope
Henry Fuller	Theodore Devere
Mrs. Goodly	Mrs. McKee Rankin
Alvina Starlight	Mrs. E. A. Eberle
Cissy	Anna Belmont
Marjorie	Kathryn Osterman
Minerva	Rose Stuart
Helma	Pearl Andrews

Aaron H. Woodhall opened last evening his new Manhattan Theatre, and those who came in crowds to celebrate the occasion could hardly recognize in the house the Standard Theatre of old. Extensive improvements have been accomplished on every hand, and the Manhattan had every appearance of a brand new playhouse of gold, and cream, and pink. But interest was not centered exclusively in the reconstructed theatre, for the evening also brought forth the first metropolitan production of George H. Broadhurst's extensively advertised farce, *What Happened to Jones*.

What happened to Jones happened in one evening at the home of Ebenezer Goodly, a Professor of Anatomy in an Eastern university. The Professor's family consists of his wife, two

daughters, Marjorie and Minerva; his ward, Cissy; his wife's servant girl, the main plot of the comedy is as follows: The Professor has a brother, the Rev. Anthony Goodly, who is the Bishop of Ballarat, in Australia, and author of such works as "The Mistakes of Darwin" and "Snowdrops and Violets." The Rev. Anthony has not seen his brother, the Professor, for thirty years, and is unacquainted with his family with the exception of the sister-in-law, Alvina, whom the Professor so landed in his letters to the Bishop that the latter made bold to write to her, the result being a correspondence, which ripened into love, although the couple have never seen one another.

The first act finds the family awaiting the arrival of the Bishop, who is coming for a visit, ostensibly to his brother, but really to marry Alvina, if in the flesh she equals the mental image created by the letters. The Bishop himself is very anxious to come up to Alvina's expectations, and with this end in view has ordered a fine suit of clerical clothing, which is to be awaiting him at his brother's home upon his arrival.

During the preparations for the guest Helma, the servant, finds a ticket of admission to a prize fight which she takes to the Professor. He is astounded that such a thing should be discovered in his house and is mystified as to where it could have come from until a pious young man, who is a member of the household and is engaged to Marjorie, enters and says that the ticket belongs to him, and explains that he intends going for the scientific purpose of studying the anatomy of the muscles in motion. He even fills the Professor with thirst for the same kind of knowledge and persuades him to go along. When they return the Professor appears the worse for wear, and it develops that he had become so excited by the fight and had made so much noise that the police raided the hall. The Professor and the pious young man got away through a window, but the former is in a state of terror of discovery.

Following them comes Jones, a drummer for a hymn book house, who also carries a choice stock of playing cards. Jones was also at the fight, and not knowing where to seek refuge, followed the Professor, having meantime tore the tail of his coat in escaping from a policeman. The latter appears, and says that his man is in the house and he must have him. The Bishop's suit of clothes arrive at this instant. Jones hastily dons them, and by means of them and his hymn book vernacular deceives the policeman into believing that he is not the man. The latter departs with the severed coat tail, muttering that it will go hard for the man whose coat it fits. Then the family come in, and seeing the clerical looking gentleman take him for the Bishop and greet him as such, the Professor being afraid to protest for fear of a disclosure of his presence at the fight. Jones is claimed by Alvina, but falls in love with Cissy, and very soon shows that he knows nothing of Darwin or poetry. The situation is further complicated by the arrival of the real Bishop, who accidentally gets on the tailless coat and is arrested by the policeman. Finally, of course, the tangled skein is unraveled.

Of course the base of the farce is not new, nor are all of its situations novel, which facts necessarily eliminate to some extent the element of surprise, always pleasurable and valuable in a farce. But Mr. Broadhurst has rung well the changes upon the theme, and he has sketched more than one admirable character, besides throwing in here and there a clever line. Old or new, however, the situations, wrought out skillfully, brought thunderous applause.

The actors contributed very largely to the welfare of the entertainment. George C. Boniface, Jr., gave a spirited impersonation of the bland Jones; George Ober and R. F. Cotton were capital as the Goodlys, and William Bernard and Frank Currier gave clever performances. Mrs. E. A. Eberle splendidly portrayed a loveless old maid; Mrs. McKee Rankin an excellent Mrs. Goodly; Anna Belmont, Kathryn Osterman, and Rose Stuart were pretty and clever as the Goodly girls. Pearl Andrews made her first appearance out of vandyville and gave a capital sketch of a Swedish servant. The play was handsomely mounted.

## Murray Hill—The Bachelor's Baby.

Comedy in three acts by Coyne Fletcher. Produced August 26.

Colonel Roderick D'Arcy	McKee Rankin
Captain Henry O'Grady	J. B. Cooper
Adjutant Roderick D'Arcy, Jr.	Franklin Ritchie
Lieutenant William Travers	Thomas Tuttle
Lieutenant Robert Ponsonby	William Friend
Sergeant Jones	John E. Ince, Jr.
Andy	Charles Crosby
Mrs. D'Arcy	Lucille Flavin
Geraldine	Nance O'Neil
Billy Breeze	Jane Holly
Mrs. Ponsonby	Anna Leonard
Victoria Sloughier	Anne Caverty
Judy	Ellen Cummins

The Murray Hill Theatre was reopened last Saturday evening, when the new stock company made its bow, presenting for the first time in this city Coyne Fletcher's comedy, *The Bachelor's Baby*. A new scale of low prices has been introduced, and a crowded house gave cordial greeting to the new company.

*The Bachelor's Baby* is a comedy with a plot almost too slender for a farce. It is about Col. Roderick D'Arcy, commanding a Western army post, who has a loving wife, but is haunted constantly by dread that some of his past moments of forgetfulness may be recalled to him. Mrs. Ponsonby, a conscienceless person whom the Colonel has jilted, turns up and sets about to make matters uncomfortable for her whilom lover. Mrs. Ponsonby has a son who inherits her vindictive and heartless characteristics, and she has determined that this son shall marry the Colonel's ward, Geraldine, who has just arrived at the post after a schooling in the East.

The Colonel objects to her arrangements, and she threatens trouble, when a telegram arrives to help her nefarious cause. It happens that the Colonel's son, who truly loves Geraldine and is loved as truly in return, bears the same name as his father. So when the telegram comes, addressed to "Roderick D'Arcy," and announcing that "Baby is on the way to you and will arrive" at such or such a time, consternation reigns. No one knows whether the message is for D'Arcy senior or junior, but the wicked Mrs. Ponsonby turns it on the Colonel and denounces him to his wife. D'Arcy, junior, however, realizing the father's predicament, steps in and claims the telegram and the baby as his property. Mrs. Ponsonby is squelched, but D'Arcy, junior, has ruined himself in the eyes of Geraldine.

Then young D'Arcy obtains possession of a paper which proves that the Ponsonbys have been concerned in an attempt to defraud a firm in which he is a silent partner, and he uses this information so well that the offensive lady and her equally offensive son are sent far away, whereupon it is discovered that the telegram had been delayed somehow in transit and that

it had been meant to herald the coming of Geraldine, who was called "Baby" by her Eastern guardians. That straightens out matters and all is well. There are several other love affairs in the play, and all end happily, of course, after the conventional vicissitudes.

The comedy is not elegantly written, nor is it consistent or logical, and the single situation, at the close of the second act, is utterly lost in the dialogue. But it is a harmless little play and contains one capital character, Billy Breeze, an ingenious role patterned after the military girls in Shenandoah and A Fair Rebel, which might be made very effective.

McKee Rankin gave a careful, thoughtful impersonation of the old Colonel—an impersonation delightfully free from the boisterous gruffness commonly supposed to be necessary to the portrayal of commanding officers on the stage. Franklin Ritchie was a manly D'Arcy, junior; J. B. Cooper, a volatile Captain O'Grady; and Charles Crosby, a capital Irish servant.

Nance O'Neil was more than charming as the heroine, giving such a refreshing, lovable picture of a real, true American girl, that one was compelled to forgive her when she said that she had been playing lawn tennis in a wonderful salmon pink gown that no girl would have imperiled on a tennis court. Miss O'Neil showed in light comedy the same rarely winning charm that won for her last season a distinguished success in the emotional role of that doleful play, *True to Life*. Anne Leonard made a capital Mrs. Ponsonby, and Jane Holly did not realize one of the many possibilities of Billy Breeze. The other roles were filled acceptably and the comedy was tastefully mounted.

## Fourteenth Street—Shall We Forgive Her?

Melodrama in four acts, by Frank Harvey. Produced August 30.

Oliver West	W. H. Elwood
Paul Elsworth	John J. Farrell
James Stapleton	Edwin Arden
Neil Garth	E. T. Stetson
Reggie Walton	Harry P. Webster
Dr. McKerrow	Thomas A. Wise
Jerry Blake	James Lackaye
Grace	Hannah May Ingham
Joanna	Gertrude Whitney
Nellie West	Madeline Lack
Aunt Martha	Annie Wood

The Fourteenth Street Theatre opened for the season last evening, and a well-filled house witnessed Jacob Litt's production of Frank Harvey's melodrama, *Shall We Forgive Her?* The action takes place in Australia and England. The interrogative title refers to Grace Garth, an English girl, who when the play opens is living in Australia the reputed wife of Neil Garth, an Englishman of scant moral principle. As boy and girl in England they had been sweethearts; he had emigrated and persuaded her to join him, promising to make her his wife. When she arrived, however, he would not keep his promise, but compelled her to live with him. She finally escapes and returns to England to begin life anew, and some years afterward marries Oliver West. Such is her love for him that she fears to tell him of her life in Australia. Her happiness is not for long, as Neil Garth, who has returned to England and learned of her whereabouts, calls upon her and demands money for his silence.

The conversation is overheard by Johanna Lightfoot, who had loved Oliver and is jealous of Grace. She tells the story to Oliver, and the shock is so great that his already impaired sight is totally destroyed. He drives his wife from the house, and refuses to let her see her child. Alone in the world, she supports herself by writing, and devotes her earnings, unknown to him, to aiding her husband, who through his blindness has become very poor. She employs a specialist to operate on his eyes, his sight is restored, he learns the true story of his wife's past, and of her self-sacrifice for him, and is reconciled to her. There is, besides, a pretty little comedy story to relieve the darker side of the play.

The company engaged to portray this strong drama is an excellent one. Hannah May Ingham played the part of Grace in a sweet and quiet manner; E. T. Stetson was forcible and efficiently wicked as Neil Garth; Edwin Arden gave a capable and finished presentation of the character of James Stapleton; W. H. Elwood was excellent as Oliver West, and Madeline Lack a captivating Nellie. John J. Farrell, Harry P. Webster, James Lackaye, Gertrude Whitney, and Annie Wood filled their roles capably.

The scenery, by Homer F. Emens, was a delight to the eye.

## People's—New York Day by Day.

Melodrama in four acts by W. J. Thompson. Produced August 30.

Moses Vope	George W. Thompson
Richard Blakely	Charles E. Bowen
Morris Welch	D. S. Murdock
Jack Waters	M. M. Murray
Joe Harris	Alexander Vincent
Ben Block	Joseph Hawkins
Arthur Fitzwater	D. S. Murdock
Dennis Fogarty	Edward O'Connor
Jimmy the Rat	Dan Stuart
Rags	Lillie Allyn
Polly Horn	George Lingard
Mother Cantwell	Florence Gerald

*New York Day by Day*, a new melodrama by W. J. Thompson, author of *Under the Lash*, *Signal Lights*, and other plays, was produced here last night in the presence of a large and very enthusiastic audience.

The plot is like a thousand others, and deals with the triumph of virtue over vice, with a thrill every three minutes and a laugh sandwiched in between every two thrills. The scenery, by Arthur W. Clark, was excellent, and the electrical effects, by J. Carl Mayerhofer, added materially to the success of the piece. Lillie Allyn was excellent as Rags, a bootblack who helps to fasten the crime on the proper parties, and George Lingard was satisfactory as the blind girl. Florence Gerald, in a sort of Mother Proctor character, was splendid, and earned plenty of kisses for her fine acting. George W. Thompson, M. M. Murray and Edward O'Connor are also deserving of mention. Calson, a big St. Bernard dog, was really the star of the play, and won big rounds of applause for his intelligent work.

## Grand Opera House—A Black Sheep.

A Black Sheep, at the Grand Opera House, last evening drew a large audience, which heartily enjoyed the amusing incidents and musical selections of Hoyt's lively farce-comedy. Otis Harlan repeated his success as Hot Stuff, and his vocal offerings were enthusiastically applauded.

The rest of the company were well equipped for the roles allotted them. The large cast included Sumner Clarke, William De Vere, Arthur K. Deason, Ed Garvie, Thomas Wood, Steve Maley, William Batten, George Hutchins, Grace Vaughn, Agnes Turner, Clarence Agnew, Eleanor Falk, Carrie Beger, Helen Bronner, and many other competent performers.

## Herald Square—The Girl From Paris.

After its midsummer vacation, *The Girl From Paris* reopened at the Herald Square on Saturday evening and received a hearty welcome from a well-filled house. There were a few newcomers in the cast. Alexander Clark gave a good performance of the part of Honeycomb, though he was not equal to his predecessor, Charles H. Bigelow. Benjamin Howard and W. W. Black were seen to advantage as Tom Everleigh and Blatterwater, respectively. Of the old favorites, Clara Lipman was as fascinating and alluring as ever. Josephine Hall sang "Sister Mary Jane's Top Note" until her voice was hoarse, and Louis Mann was, as usual, extremely amusing as the German innkeeper.

## Hoyt's—Never Again.

The theatrogoing public of New York appeared to be so reluctant to give up *Never Again* that Charles Frohman has given the play an additional week's lease of life in New York. The opening at Hoyt's last night fully verified Mr. Frohman's opinion that theatregoers have not yet become satiated with *Never Again*. The audience was nearly as large and laughed as heartily as those which greeted the farce in the first days of its run. No material changes have been made in the cast since the recent opening at the Garrick. The new members have become accustomed to their roles, and give a smooth and meritorious performance.

## Third Avenue—The Span of Life.

The Third Avenue, with Harry Hammerstein as lessee and manager, opened for the season last Saturday evening with Satten Vane's popular melodrama, *The Span of Life*.

The cast comprised George C. Staley as Richard Blunt, Randolph Murray as Dunstan Leech, T. H. Sully as Natty Brown, W. H. Gough as Joshua Garnet, Master Harry Gough as Cecil Jelf, Rachel Sterling as Kate Heathcote, Dorrit Ashton as Shrove Tuesday, and Lizzie Morgan as Mrs. Jelf, all of whom acquitted themselves creditably.

The Donettes received an ovation after the famous "Span of Life" scene, in the third act, in which they mount on each other's shoulders and perform the remarkable feat of forming a human bridge in order to enable the hero and heroine to make their escape.

The enjoyment of the performance was seriously interfered with by an unruly mob of boys in the gallery.

## At Other Houses.

ACADEMY.—Nature is playing to good audiences.

COLUMBUS.—McGinty, the Sport, in which Joe Flynn, an Irish comedian, plays the title-role, is the attraction this week.

CASINO.—The Whirl of the Town is still attracting large audiences.

DALY'S.—The Circus Girl is drawing so well that the concluding date has not been decided upon.

GARRICK.—The Good Mr. Best is apparently settling for a long run.

HARLEM OPERA HOUSE.—Bardcroft, the Magician, was the opening attraction at this theatre on Saturday night, which was the occasion of his metropolitan debut.

KNICKERBOCKER.—One Round of Pleasure will be succeeded next Monday night by the English musical comedy, *In Town*.

METROPOLIS.—This new place of amusement in the annexed district, 142d Street and Alexander Avenue, was opened last night with *In Gay New York*.

STAR.—The Privateer has entered upon its second week at this theatre.

HAMMERSTEIN'S OLYMPIA AUDITORIUM.—Very Little Faust and Much Marguerite began its second week last evening before a good audience. Richard Carroll, Dorothy Morton, and the horseless cab are still the features of the production, which has been put on by Mr. Hammerstein in splendid style.

## BROOKLYN THEATRES.

## Gayety—1492.

The season opened at two theatres in the Eastern District last Saturday night. At the Gayety Rice's 1492 was the attraction, while The Cotton King was seen at the American.

A crowd of enthusiastic and eager theatre-goers who had been forced to seek their entertainment at the neighboring Summer resorts filled the Gayety and demonstrated their approval of the entertainment provided by applause and enthusiasm.

The company includes many faces seen for the first time in the roles they assumed on Saturday night. Zelma Rawlston, a clever performer and a good singer, essays the original role of Theresa Vaughn and gives satisfaction. Stuart as the dandy Queen of Spain won immediate favor. Frank Gardner amuses as the custodian of the King's riches, while A. R. Seaton makes an impressive Columbus. The specialties of Miss Rawlston, Stuart, and the Herald Square Quartette were well received. The Kilanyi pictures continue as an attraction. The play is handsomely costumed and the chorus is tuneful, besides looking pretty. Under the Polar Star is underlined for next week.

## Notes.

The Bon Ton Burlesquers started the ball rolling at the Empire on Monday night.

The Brooklyn Music Hall is announced to open its doors next week, where high-class vaudeville will continue.

## THE DENVER STOCK COMPANY.

One of the best and most successful stock companies in this country is that at the Broadway Theatre in Denver. It has been remarkably successful in past seasons, under the management of R. L. Giffen, W. H. Bush, and Peter McCourt, and this season, with the improved commercial conditions, promises to bring it added prosperity. The first Fall production will probably be *Toil Payne*, the novel of the same name, by Charles King, having been dramatized by Emma Sheridan and Miss Sutherland. A new play by Sidney Rosenfeld, the production of which Mr. Rosenfeld will superintend in person, will also be put on later in the season. The excellent company has a repertoire of the best plays, and the theatre itself is said to be the handsomest in America devoted to stock work. For these reasons the Broadway receives very liberal patronage from the most cultivated people in Denver. The Monday night audiences have the aspect of assemblages of society. The Tabor Grand, the combination house of Denver, is under the same management as the Broadway, and likewise enjoys much prosperity.



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## THE BUSINESS OUTLOOK.

"Mirror" Correspondents Confirm the Reports of Coming Prosperity.

Additional to the dispatches published in THE DRAMATIC MIRROR reports from Mirror correspondents in many of the large cities are given below. The immense crops in the West and the many new industries in the South make this installment particularly encouraging throughout in its tone:

(Specials to The Mirror.)

Prosperity Manifest in Rochester.

ROCHESTER, N. Y., August 30.

Returning prosperity manifests itself by the unusual activity of our various industries. A decidedly better feeling prevails, and is gradually developing, among our manufacturers. The question as to the effect the return of business will have upon amusements is debatable. Yet it appears from the outlook that the increase in attendance will not be particularly noticeable. The popular price houses will not be benefited to any great extent the coming season. The reason is obvious. The patrons of this class of houses have much to contend with, to replace that which they lost by enforced idleness, and continued prosperity will only enable them to return to the enjoyment of dramatic luxuries. Under existing circumstances we do not anticipate any great increase in amusement attendance the coming season. J. W. CAMBETHERS.

The Outlook in Buffalo.

BUFFALO, N. Y., August 30.

No large city has felt the presence of hard times more than Buffalo. The various conditions that have been active in causing financial stringency in other localities have had their effect on Buffalo, besides which that city has not yet recovered from the real estate "boom," and money which would ordinarily be in circulation is now invested in realty for which there is little market. Nevertheless, the theatres made money last season, and will during the coming one. There are a few signs of returning prosperity. The Wagner car shops, one of the largest industries in the city, recently resumed operation; the Buffalo Furnace company, employing a force of three hundred men, has reopened its factories at slightly reduced wages; stocks are more active, and the wholesale houses report a slight increase in business. The coming season will compare favorably with the season of 1896-97, which means that the Buffalo theatres will find a balance on the right side of the ledger. It is safe to assert that the really meritorious productions and plays with a New York indorsement will enjoy liberal patronage in Buffalo. RENOOLD WOLF.

Factories Busy and Trade Flourishing.

SCHENECTADY, N. Y., August 30.

The outlook for the coming theatrical season in Schenectady is very bright. The Electric Works, with a force of nearly four thousand, and the Locomotive Works, with a large force, are running full time for the first time in over two years. Both industries pay weekly, and the employees mostly draw large salaries. We also have several small manufacturing concerns and wholesale houses which are doing a flourishing business. Schenectady has a first-class opera house, well managed, and the city is a good show town when the people are at work. E. L. HORSFALL.

Encouraging at Syracuse.

SYRACUSE, N. Y., August 30.

The business prospects in this vicinity are encouraging. There is not exactly a boom at present, but industrial prospects are improved and a moderate revival in business is developing. E. A. BRIDGEMAN.

Building in Binghamton.

BINGHAMTON, N. Y., August 30.

The manufacturing business here seems to be reviving; particularly the cigar business, which is the main industry here. It appears more prosperous than it has for the past four years, and as there is a building boom on, a county court house, a city hall building, a Masonic temple, and other large business blocks being erected, promises are very bright for the coming theatrical season. M. S. GOLDSMITH.

Good Times Return to Wilkes-Barre.

WILKES-BARRE, PA., August 30.

The last month or six weeks seem to have given a more healthy appearance to business in general. Our factories are all working full or nearly full time. The wholesale dealers report business improving. Our contractors and builders have an unusual number of large buildings now under contract, and our coal mines are doing better than they have been for the past six or eight months, which indicates a return of good times in the coal region. H. M. SPENCE.

Quaker City Merchants Sure of Prosperity.

PHILADELPHIA, PA., August 30.

Our merchants and manufacturers, who are noted all over the world for their conservative ideas and business methods, may be safely trusted as the best judges regarding the future. It is universally acknowledged by them that the signs are bright, and they enter into the fall trade sanguine of coming success and prosperity. Many of our large manufacturing interests that were closed for some time are again working at highest speed, and the old saying, when workmen are employed, prosperity reigns, is now being fully realized. All our railroad freights and passenger receipts are on the increase. Our speculators in the stock market, who look at the situation months in advance of the general public, predict for this year the greatest prosperity of the century. The advertising columns of our newspapers also tell the story of an early and lively autumn trade. The experience of our theatrical managers has always been that when the workingman is employed there is always a prosperous season. This will be fully realized this season in the

Quaker City, and every place of amusement is being placed in first-class order, with a certainty of increased business and profitable returns. S. FERNBERGER.

Increased Activity in Pittsburg.

PITTSBURG, PA., August 30.

A conservative estimate of the industrial conditions hereabouts would seem to indicate marked activity over those prevailing last year. While the restoration is not yet complete, the prospects for the various theatrical investments in this city are most encouraging. During the past few weeks the Pittsburg Clearing House augmented its business nearly 35 per cent. over that of last year. The effect on the patronage of the theatres of the bituminous coal strike in this region will scarcely be perceptible. The bulk of the clientele is drawn from the numerous mill workers and those more or less dependent on them, through the various social strata, and the fires of the city's furnaces are the best evidence of what local managers may expect. Most of the large iron works are in operation, and those that have been temporarily closed are preparing to reopen at an early date. Trade in our wholesale houses has derived a healthy stimulus from the surrounding conditions. Manager Gulick, of the Bijou circuit, and Manager Harry Davis have spent lavishly in improvement, and their faith is such that they look for ample returns. EDWARD J. DONNELLY.

Situation at Bridgeport.

BRIDGEPORT, CONN., August 30.

No startling improvement in affairs can be chronicled. The Union Metallic Cartridge Company, Bridgeport Brass Company, Bridgeport Gun Implement Company, Bridgeport Forge Company, and Wilmot and Hobbs Company are those least affected by the poor times of the last three years. The general sentiment is that things are improving slowly. Building and attendant trades have been fairly good since April. Warner Brothers Corset Company have had slack times, but seemingly are on the improvement now. The Wheeler and Wilson Machine Company are running with more men than for some little time. W. P. HOPKINS.

Increased Forces at Scranton.

SCRANTON, PA., August 30.

The outlook for theatrical business for the season of 1897-98 in this part of Pennsylvania is certainly very encouraging. Our mines and factories are running with increased force and longer hours, putting a large amount of money into circulation and into people's hands who are willing and anxious to spend a good share of their earnings for good entertainment. C. J. POWELL.

Good Sugar Crop in Louisiana.

NEW ORLEANS, LA., August 30.

There is no doubt that the passage of the new tariff bill has given considerable impetus to the commercial and industrial interests of this State. The prosperity of the city depends upon that of the country. The fair treatment given sugar by the Dingley bill has stimulated the planters to renewed activity, and indications are that the crop of 1897-98 will surpass all expectations. The cotton and rice growers are doing well, but the best criterion of better times is shown by the demand made on the Treasury Department for small notes to be used in payment for the moving of the crops. At present the demand exceeds that of five years back, and will continue on the increase until the crops are gathered and shipped. Here in the city prosperity is not so manifest as in the country, but an improvement is noticeable. Two of the principal hotels are erecting commodious annexes to meet the rush of people which the Fall and Winter months bring. Railroads and steamboats are handling more freight and at better charges than heretofore, and the numerous banks have regained their normal tone so badly shaken a year ago by the several bank failures. Summing up the situation as a whole, it can be fairly said that confidence exists in all lines of business; and with the hope that business is bound to improve, added to the increasing investments and output of wealth long remaining idle, there is every reason to believe that the theatrical business will enjoy that prosperity which all the signs of the times so propitiously indicate. J. MARSHALL QUINTARD.

Detroit's Factories All Busy.

DETROIT, MICH., August 30.

Everywhere in our section of the country business seems to be brightening up, and people speak most hopefully of the future. Our manufacturing institutions are generally running on full time, and in some cases overtime. There are very few works of any importance shut down, and the general pulse of the trade seems to warrant an improvement. Detroit is largely a manufacturing city as well as a good distributing point for the jobbing trade. The output of tobacco and manufactured drugs (pharmaceuticals, not patent medicines) is greater in Detroit than in any other city in the Union, and these industries report that they are doing more work at present than ever. In the stove manufacturing business, in which Detroit is second if not first in the country, they have been busy, and the seed business, in which Detroit is an important factor, continues to do well. The salt industry, however, has interested Detroit most in recent times, it having been found that along the Detroit River were the richest veins of salt in the world. This was quickly taken advantage of by the larger manufacturers of soda and soda ash, and to-day all along the river for twenty miles below the city are to be seen salt wells and factories, keeping at work thousands of men who otherwise might have been unemployed during the hard times. Taking it all in all, labor in Detroit has been as well provided for as in any city that we know of. Of course, there are unemployed here as elsewhere, but as a general thing it may be assumed that times are improving all along the line, and that Detroit is as well off as any city in the country. KIMBAL.

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## HALL CAINE'S LIVELY HEROINE.

According to a review of Hall Caine's latest novel, "The Christian," which has been dramatized already by the author, the heroine is a young person of extraordinary disregard for conventionalities. Says the review: "She attended a ball at what is evidently meant to be Bartholomew's Hospital, to which all the nurses in London who did not happen to be on night duty were invited, and here the conduct of the dances, according to the author, was suggestive rather of the Moulin Rouge than of the sober London hospital. She returns to her hospital at 3 A.M., accompanied by another nurse and two men; she visits men's chambers, where she dons male attire and dances and sings for the delectation of her hosts, and even in the hospital wards this volatile damsel must needs indulge in a skirt dance, at which there was much laughter and even some clapping of hands, on the part of the patients." London hospital authorities have united to condemn Mr. Caine's views of hospital life.

## MY BOYS.

My Boys, a new three-act comedy written by William Gill for Richards and Canfield, was produced for the first time at the Lyceum Theatre, Elizabeth, N. J., August 21. The story is that of the sons of a farmer who are in love with a rich ward of their father's and start out in the world to make their fortunes, the one who is most successful to be rewarded by the hand of the young woman. The piece is well worked out, and everything is made to fit in smoothly. As a musical comedy it is said to be a decided success. George Richards, as the old farmer, is excellent, while Eugene Canfield, as the fool of the family, has the opportunity for the display of a number of clever specialties, which, coupled with his quaint humor, makes him an acceptable entertainer. The others in the company are good and fill their respective parts with ability.

## MARTHA MORTON'S MARRIAGE.

Martha Morton, the successful and prominent playwright, will hereafter be known in private life as Mrs. Henry Conheim. On August 29, after an engagement of about four months, she and Henry Conheim, a merchant of this city, were married by Dr. Morris Harris, of New York, at the home of the bride's mother, Mrs. Amelia Morton, at Saratoga Springs. The wedding was very quiet. After a month in the Adirondacks Mr. and Mrs. Conheim will return to New York.

## OLIVE GREEN

and Royal Red are the colors of the new "Florida Limited" being built by the Pullman Company for the Florida Short Line, Pennsylvania Southern, Florida Central, and Peninsular & Florida East Coast Lines. This train will commence service between New York and St. Augustine early in January and will be operated upon the most perfect schedule ever announced from New York to the Royal Palms. The Limited will be composed exclusively of Pullman, latest dining, drawing-room, sleeping, compartment and observation cars. Full particulars call on New York office, 271 Broadway.



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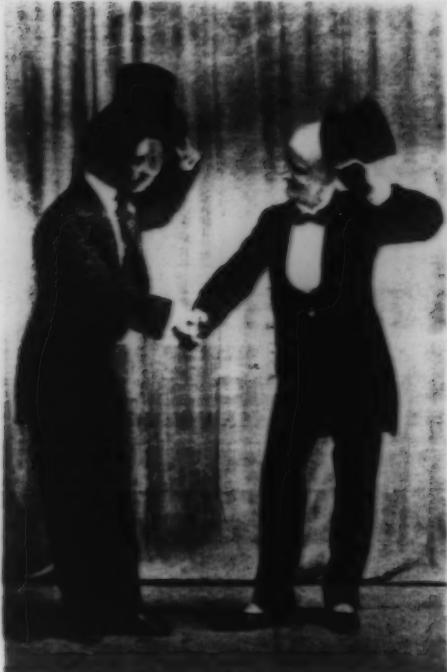
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## THE VAUDEVILLE STAGE

CLEVER COMIC GYMNASTS.



PAULINETTI AND PIQUO.

This is a picture of Paulinetti and Piquo, a team of expert gymnasts, who have concocted a complicated mixture of tomfoolery and difficult acrobatic feats which is calculated to put an average audience into a very happy frame of mind.

Paulinetti, who has been a popular favorite in Europe for over twenty years, is a wonderfully well-developed man. He is about about five feet six inches in height, and his chest development is exactly the same as that of James J. Corbett. His entire body is covered with a layer of muscles, which enable him to execute the most intricate twists and tumbles known to the acrobatic art.

Piquo, who is better known as Tom Dare, is a clown of exceptional ability. He is one of the old school of circus funmakers, but also believes in studying the tastes of the public, so as to keep his specialty up to date.

The team will make an extensive tour of the Western vaudeville houses, and will afterward return East to play an engagement over the Keith circuit.

## THEATRES AND ROOF-GARDENS.

## Proctor's.

A Dingley Tariff Baby, a new comedietta by W. H. Fuller, is presented here for the first time with William Harris in the principal role. Another novelty is a farce called *A Modern Andromeda*, in which Geoffrey Stein and Marcus Moriarty appear. The olio also includes the New York Miniature Comedy company in their sketch, *Open All Night*; Katie Rooney and Frank Harding, comedy duo; Mr. and Mrs. Billie Farrell, colored comedians; Rogers and Ryan, comedians; Caswell and Arnold, acrobatic comedians; Lawson and Ward, trick bicyclists; J. W. Bingham, ventriloquist; Pitro, the facial mimic; Estell, ring contortionist; Lancaster and Collins, acrobatic dancers, and Maggie Bennett, comedienne.

## Koster and Bial's.

The roof season is drawing to a close, but good bills and good business go hand in hand here. This week's programme includes the Pantzer Brothers, head balancers; O'Brien and Havel, acrobatic comedy duo; Nellie Burt, serio-comic; the Lane Sisters, singers and dancers; Williams and Adams, comedians; Mlle. Olive, juggler; Reno and Richards, acrobatic comedians; Hodges and Launchers, colored comedy duo; Deltorelli and Glimando, musical clowns, and the Hungarian Band.

## Pleasure Palace.

May Howard's new Extravaganza company is the attraction this week. The company includes, besides the star, Phil Mills, Hebrew impersonator; Vinnie Henshaw, comedienne; Jaguarina, champion swordswoman of the world, in combat with ex-Corporal Nelson K. High; Mlle. Raya, contortion dancer; the Martinez Family, Swiss warblers; Barr and Evans, acrobatic comedy duo, and Ruth Robinson, sourette. A chorus of twenty girls, together with the above company, appear in two new burlesques by Frederick Solomon, called *The Three Lost Brothers*, and *The Maid from Paris*. New scenery and costumes are features of the production.

## Keith's Union Square.

Clara Morris makes her first appearance in New York as a vaudeville star, and heads a bill which includes Edmond Hayes and Emily Lytton in a burlesque on Ingomar; Annabella, the dancer; Ben Harney, rag-time pianist; Albertus and Bartram, club jugglers; the Savana, equilibrist; Dryden and Leslie, comedians; Swift and Chase, musical mokes; Ott Brothers, comedians; Willett and Thorne's Comedy company in *Married Life*; The Metropolitan Trio, singing comedians; The Three Franchonetti Sisters, dancers; Edward J. Boyle, comedian; Ida Russell, sourette, and the American Biograph.

## Tony Pastor's.

A comedy bill is presented here this week, including McAvoy and May, sketch duo; Johnson and Dean, colored duo; the Olympia Quartette, in their specialty; the Independent Colored Cadets; Sam and Kittie Morton, dancers; the Blondella, in their kid specialty; Kilroy and Rawson, parody singers with stereopticon views; the Garrick Trio, Blanche Ware, Randolph Weller, and Annie Gordon, in a sketch called *Confession After the Ball*; Al Reeves, banjoist; W. R. Williams, song writer and vocalist; Harry Thomson, "The Mayor of the Bower"; Warren and Howard, comedy duo; the Fremonts, as *The East Side Couple*, and Drexler and Blair, travesty duo.

## Hammerstein's Olympia Roof-Garden.

The bill includes Williams and Walker, the real coons; the Marvelous Seymours, acrobats;

Professor Wormwood's dogs and monkeys; Rice and Elmer, bar experts; Cook and Sonora, comedy duo; Blatt and Pearl, acrobatic comedians; Arnold Sisters, singers and dancers; the Four Emperors of Music, Signor Quinto, baritone, and Madame Vinette's Marblesques.

## LAST WEEK'S BILLS.

TONY PASTOR'S.—An exceptionally long and strong bill was the magnet which served to crowd this cozy little house all of last week. Chief among the funmakers were the Sidmans, in their quaint sketch, *The Countryman's Visit to New York*. Mr. Sidman has a better conception of the genuine Yankee than any character actor on the stage to-day. He makes his points in such a quiet, natural, dry, humorous way that it is a constant delight to the people in front to watch him. The Sidmans have been seen here at least a dozen times, and still their sketch never seems to grow stale. It is being constantly brightened up with the addition of new gags and bits of business. Mrs. Sidman wore a very becoming new dress last week. Vivie Nobrega made a ten strike with her rendition of "All Coons Look Alike," and her partner, Billy B. Van, sang a thoroughly indecent parody on it. Four little coons helped to amuse the audience. If Miss Nobrega is not careful she will ruin her throat singing coon songs with so much vim. Cook and Sonora, with their acrobatic comedy and high kicking, made a hit. Genaro and Bailey have improved their cake walk, and their dancing remains as fetching as ever. O. K. Sato, the juggler, who has appropriated Harrigan's act bodily, gives a poor imitation of that comedian's method of amusing an audience. Gerlie Gilson and Maud Nugent shared the serio-comic honors. Miss Gilson ought to steer clear of vulgarity in her songs. One of the verses of her "Friends" song came very near touching the Comstock limit. W. R. Williams, the song writer, is a youthful looking fellow, who scorns the accessories of make-up and costume, depending on his fame to carry him through. He sang his own songs in a half-hearted sort of way. He needs a few lessons from some old time "vocalist," who will show him how to bring out the fine points of a song. He is also advised not to move about so much when he sings. Lawson and Ward gave a startling exhibition on safety bicycles. They worked in a little comedy and did some really remarkable tricks. Others in the bill were Dick and Alice McAvoy, Wagner and Armin, The Korns, De Witt and Kirwin, the Darling Sisters, and Gorman and Leonard.

HAMMERSTEIN'S OLYMPIA ROOF GARDEN.—Williams and Walker made their first appearance here, and, of course, made the hit of the bill with their lively work in the singing and dancing line. Cook and Sonora came next with their acrobatic comedy act, which is working up toward the top. The Three Seymours turned various flip-flaps which excited wonderment. Tyrene and Eveline danced gracefully. Rice and Elmer did some excellent work on the horizontal bars. Professor Wormwood's dogs and monkeys were put through their paces effectively. Joe Goetz, the Four Emperors of Music, and Signor Zani Quinto added more or less pleasing specialties, and Madame Vinette's Marblesques closed the bill as usual.

KOSTER AND BIAL'S.—Curroy and McDonald were the features of the bill, and their Irish funnyities kept the audience in excellent humor. Emma Francis, billed as "The Little Klondyke Nugget," made a hit with her well executed songs and dances. Johnson and Dean, with their eccentric colored comedy work, were recalled again and again. O'Brien and Havel, in their old sketch, were warmly welcomed and heartily applauded. The Bland Sisters, duxon and bouncing as ever, sang some songs effectively, and danced with considerable agility. Arnes and Alice, the Pantzer Brothers, and Reno and Richards fought for the acrobatic honors, which they divided share and share alike. Bennett, the contortionist, twisted himself into corkerow-like figures, and Dr. Sommer's Hungarian Band discoursed sweet music.

KEITH'S UNION SQUARE.—Florrie West received a hearty welcome when she made her reappearance here after her long absence in Europe. Miss West is to be congratulated upon her industry; she never seems to tire of learning new songs, and that is one reason why the public keeps interested in her. Every time she goes to London she comes back with a batch of new songs, and this time she has brought over some which suit her to a nicety. She appeared first in a long dress and sang a song about the prevailing craze for the "Koota-Koota" dance. She then changed to a short skirt and sang a rollicking Irish ditty which told of the trials of the boarders who lived at a hotel kept by one "Mackaramack Menack McCann." She rendered this with great spirit, and won a good many laughs with it. Her third offering was a "kid" song on the order of "Johnny Jones." It is a little spicy, and is probably called "Easy as A B C." In response to a hearty encore, Miss West sang a new coon song called "You Ain't so Warm as You Look." Edmond Hayes and Emily Lytton presented a new travesty on Camille, which is made up of some old material with some new gags and bits of business. Both old and new gags went with a rush, and the sketch made a pronounced hit. Mr. Hayes is a very clever performer, and he is ably supported by Miss Lytton. He makes the most of every line and situation, and the constant laughter which rang through the house during the act is the best evidence that he has established himself as a favorite here. As a sort of encore he recited a speech from *The Gladiator* in the regulation costume, with a strong lime-light thrown upon him. This was done in a perfectly straight manner, without any attempt at burlesque, and at its conclusion he won a round of applause. Ray L. Royce, who was third on the list of headliners, gave his impersonations of the old man, the youth with the whiskers, the old maid, and the young school girl reading her essay on Spring. His act seemed to please the women particularly. The little war play, *Rally 'Round the Flag*, by Leonidas Westervelt, was presented for a second week, and was received with great favor. John Elder, Mary Ryan, and Edwin Mordant gave splendid performances, and the effects were all that could be desired. H. C. Stanley and Adelle Jackson were seen in the sketch in which they made a hit here some time ago. It has been improved in many ways, and laughter and applause frequently rewarded the players for their conscientious work. They received a hearty curtain call at every performance. Beatrice Norman, assisted by E. J. Mack, made a big hit in burlesques on modern melodrama. Barney Reynolds sang one new song, and did some other things which were not of much account. Baldwin and Daly were as happy as they have been for the past century or two as the Hottentots. The Allison Sisters did a neat song and dance specialty. McBride and Goodrich, the Ventinas, Burt Jordan, Musical Silvo, Leavitt and Novello, Marie Leslie, and Ross, Nola and Ross also contributed pleasing specialties. A view of the Atlantic City Fire Department was shown on the biograph.

This is the picture that was taken a few weeks ago, when the fire engine dashed into the apparatus and demolished it. The film escaped injury, and the picture is splendid up to the moment of the collision, when it ends in a blur. Another new picture shows Paul Gilmore as a magician doing the Vanishing Lady trick.

PROCTOR'S.—Francesca Redding appeared for the first time as a lone star in an entirely new comedietta, called *A Forgotten Combination*, written for her by W. L. Lockwood. Miss Redding was supported by Harold Hartnell, who is a great improvement over Miss Redding's former partner. The new play deals with the troubles of a young married couple, who are dressing for a reception. The fun begins when the husband loses his collar button and makes frantic efforts to recover it, while his wife beseeches him to unlock the safe, in which are her diamonds, which she is very anxious to wear. He starts to open the safe and forgets the combination. This, with the collar button incident, gives opportunity for a lot of cross-fire dialogue, which is kept up for several minutes. The collar button is finally recovered, and then the wife finds that the safe has not been locked at all, and the little play ends very happily. The piece had been splendidly rehearsed, and was played with great spirit. The honors were about evenly divided between Miss Redding and Mr. Hartnell, and she may congratulate herself on having added another success to her list. Montgomery and Stone, the swell black-face comedians, made a great hit in their specialty, which is full of original business. The Blondella, in their Society Kids sketch, won a number of laughs. The Emerald Trio (Casey, Le Claire and Marion) presented a natural Irish sketch of tenement life. There was very little exaggeration, and the dialogue and business came pretty close to the real thing as it is seen in Cherry Street. Otis Shattuc made a hit in his impersonation of Fagin the Jew, and was ably assisted by his partner, Minnie Bernard. Edith Hall worked very hard, but her songs are out of date. A young woman with the wildwood name of Ivy Moss appeared in a suit of black satin knickerbockers and danced prettily. The Swedish Lady Quartette were very Swedish, but sang fairly well. Sam and Kitty Morton did some good dancing. "Remond," who used to be called Miss Raymond, gave imitations of well-known performers with considerable success. F. Richards, the artist, drew comic cartoons with lightning-like rapidity. Billy Payne appeared in white face, and played his banjo and violin as well as ever. Howard, the equilibrist, and the Franchoni Sisters were also in the bill. Ned Wayburn and Louise Bryant, who were announced early in the week, did not appear.

PLEASURE PALACE.—Lydia Barry was taken ill on Monday of last week. A hoarseness which attacked her on Saturday grew worse, and she was scarcely able to speak on Monday evening, so she decided to close. Emma Carns was engaged on short notice to take her place, and sang several songs, including "Take Back Your Gold," with great success. The other performers, who were written of last week, were Ben Harney, Lizzie Evans, and Harry Mills, the Sisters Leigh, the Olympia Quartette, Farnum Brothers, James H. Manning, and Willie Weston, John E. Drew, and Madeline Franka.

## YVETTE VIOLETTE IN EUROPE.

The Pittsburg Press of August 15 contained a very chatty and interesting letter from Yvette Violette (May Cargill), who was in London when she wrote. She intends, according to her letter, to remain abroad for some time, as she believes that if she gains a reputation in Europe she can return to America with flying colors. She states that the reception accorded to American performers in London and in Paris has been very cordial, and that her own experience has been thoroughly delightful. She then runs on as follows: "I played with success through May and June at the Folies Bergere in Paris, and then came to the Empire in London, where I have been received most cordially. I have engagements at a number of fashionable watering places in August, and during September and October I appear at the Casino in Paris. For the three Summer months of the next three years I have a contract to appear at the swell new theatre called the Folies Marigny, where I am to create my own French songs, especially written for me. I am anxious to get some simple but musical gems from America to which French words can be written, as the French musical compositions are very poor, and the American ones take so much better."

## NOVELTIES IN CHICAGO.

Colonel Hopkins presented two European novelties at his Chicago house last week. One was Fordyce, an instrumentalist, who introduces an ingenious musical device that had never before been exhibited in this country. It consists of an automatic orchestra, represented by life-like figures, each one playing a different instrument in harmony and according to the methods of a well-trained orchestra. The union of action and melody is produced by a mechanical arrangement of wires operated by pedals beneath the feet of the central figure, Fordyce himself, who plays a violin. The director resembles a miniature edition of Sousa. The other novelty was Mlle. Leopoldine, a performer on the midair parallel bars, single trapeze, and flying rings, who does some sensational and daring feats.

## A LETTER FROM THE HENGLERS.

The Hengler Sisters, who have captivated the public of the two great European capitals, London and Paris, write *The Mirror*, from London, under date of August 21, as follows: "We close August 30 at the Alhambra, after a three months' stay, and leave at once for Paris, to open at the Folies Bergere September 4, for three months. We have letters of introduction to the Countess Castellani, de Gould, and expect to appear at some select private entertainments while in Paris. We love *The Mirror* dearly, and enjoy reading it every week."

## MILTON NOBLES' NEW SKETCH.

*The Mirror* correspondent at Toledo, Ohio, reports that Milton and Dollie Nobles presented Mr. Nobles' new sketch, *Why Walker Reformed*, at the Casino, in that city, on August 23. The sketch was received with great favor.

## MR. FLETCHER'S NEW SKETCH.

Charles Leonard Fletcher has written a new musical-dramatic-comedy sketch, entitled "A Lesson in Love," in which he will appear, assisted by Sylvia Lisle, formerly of Miss Philadelphia Opera Company. Ready for production middle of September. A sure winner. Refined, full of action. Contains ideas new to vaudeville. Replete with musical specialties. For open time address Charles Leonard Fletcher, 48 W. 27th St.

## KITTIE MITCHELL.



Kittie Mitchell, whose picture appears above, returned from her pleasure trip to Europe a couple of weeks ago.

In a chat with a *Mirror* man, Miss Mitchell said: "You can't imagine how delighted I am to be back in America. Why, when I saw the Statue of Liberty from the deck of the steamer, I just cried like a baby, and when I landed on the pier, I was so sick of looking at those English soldiers with their pancake hats that the sight of a New York 'copper' in his blue and brass acted like a tonic on me."

When asked about her trip the comedienne clapped her hands gleefully and said: "Oh, I had a most delightful time. I saw pretty nearly everything worth looking at in the principal cities and enjoyed myself very much."

"What about your appearance in London?" asked *The Mirror* man.

"Well, I simply went on as an experiment for one night. My turn was fairly well received, but my coon business did not make the impression it generally does over here. They are not at all familiar with the darkies and their ways. My dancing made a good impression, especially the fan dance, and I got a recall. I can play there next Summer if I wish."

"How about the coming season?"

"I am booked ahead for thirty weeks and will run along on the even tenor (or rather mezzo-soprano) of my way as usual. I have several new songs and some novel dances which I think will make hits."

Miss Mitchell made her reappearance at a benefit at the Pleasure Palace on August 31 and made the hit of the bill. She is the most original and magnetic comedienne in vaudeville, and if any farce writer can fit her with a play she ought to become a star of the first farce-comedy magnitude.

## KOSTER AND BIAL'S REOPENING.

Koster and Bial's Music Hall will reopen for the season of 1897-8 early in September. Elaborate preparations are being made for the event, and the patrons of the house will receive a pleasant surprise when they see the many improvements in the decorations and furnishings. The permanent decorations have been embellished, and the woodwork has been all repainted. New tapestries, hangings, and wall ornaments have been added, and beautiful new soft carpets are being laid. Additional lights have been put in where they were needed, and the auditorium will look more brilliant than ever.

The scenery is all new and includes some very handsome sets. The stage has been practically rebuilt and many new mechanical and lighting effects will be introduced. The orchestra will be increased to 24 pieces, and will be the largest of its kind in the country.

Manager Alfred E. Aarons is now in Europe engaging foreign artists of great renown to appear during the season. He has a lot of contracts with big European stars, and the indications are that Koster and Bial's will enjoy a season as brilliant as any in its history.

The season will open on September 20. John Koster received a cablegram from Alfred E. Aarons yesterday containing the information that Cleo de Merode would be the star of the opening bill and that she is now on her way here. Mr. Aarons has also arranged for the Faust ballet at the Empire to be sent over complete, with its one hundred corymbes and everything complete. This will be put on on the opening, and will form a sort of background for the radiant Merode. Marie Lloyd will come over later in the season.

## LILLIAN BURKHART WRITES FROM LONDON.

Lillian Burkhardt, who is expected home this week, writes *The Mirror* a letter from London, which contains some interesting gossip of the music halls. Among other things she says: "I went to the Palace the other evening and saw Deyo and Saharet dance. Lettie Collins, the star of the bill, did not go as well as the Robinson and Baker Trio, who are Americans. The woman is remarkably pretty, and the men do some marvelous feats of jumping. By the way, they are the best dressed men I have ever seen on the vaudeville stage. Mays and Hunter, the banjoists, were encored again and again. Ritchie, the tramp cyclist, who has made a tremendous hit, was unable to perform the night I was there, as his bicycles were both out of order. The De Forreests came on after the American biograph, but as the hour was very late, and more than one-half of the audience had departed, they did not fare as well as they do at home."

Miss Burkhardt will begin her season early in September. Forest Flood will assist her in the presentation of several new comediettas, as well as her other successes of last season.

## JOHN L. AT THE PALACE.

John L. Sullivan has been engaged to appear at the Pleasure Palace in the latter part of September in a short musical farce called *Pleasure on the Ocean*. He will impersonate a perfect "gent," but not be allowed to lift his voice in song. He will talk, box, and punch the bag.

Vaudeville sketches and comediettas written to order with opportunity of immediate production and engagement. Albert Elery Berg, *Mirror*.



## WEBER AND FIELDS' OPENING.

Weber and Fields' Broadway Music Hall, renovated and improved in every possible way, will reopen on Thursday evening of this week with the first production of *The Glad Hand*, or *Secret Servants*, a burlesque by Kenneth Lee, with music by John Stromberg.

The cast is remarkably strong, and includes Peter F. Daley, Ross and Fenton, John T. Kelly, Sam Bernard, and Weber and Fields. Nearly all the favorites of last season are retained, and the chorus will be large and pretty. Gertrude Mansfield is a newcomer of whom much is expected.

The piece will be put on with the care usual at this house, under Sam Bernard's direction. The travesty on *Secret Service* is expected to make a big hit, and with Charles J. Ross in the leading role it can scarcely fail to make a good impression.

The olio includes Marie Loftus, the celebrated English comedienne, who has been especially imported for the occasion; McIntyre and Heath, and the Brothers Borani, acrobats.

## MARIE LESLIE ILL.

Marie Leslie, who was in the bill at Keith's Union Square last week, was taken ill suddenly on Wednesday and obliged to cancel her engagement for the balance of the week. It was very unfortunate, as Miss Leslie had made a hit and was anxious to continue. Manager Fynes will give her another week in the near future, to make up for her loss of time. She has signed to play the leading part in *Town Topics* this season.

## THE HARLEM MUSIC HALL.

George W. and James L. Lederer will manage the Harlem Music Hall after all. The improvements which are now in progress will be finished before September 27, on which date the hall will be formally opened to the public. A feature of the performances will be local burlesques, in which current dramatic and musical successes will be parodied.

## VAUDEVILLE JOTTINGS.

The Cubane Mystics, a vaudeville-dramatic-hypnotic organization, will begin their tour September 16, playing three-night stands. Frederick A. J. Dunwick will act as manager of the company.

Babu H. Sukhi has applied for a copyright for the tree which he uses in his performance of Hindoo magic.

A new setting has been provided for Hayes and Lytton's travesty on *Incomat* at Keith's Union Square this week. This is its first production in New York, but it has been done with great success in Philadelphia and Boston.

Frey and Fields recently closed a successful engagement over the Orpheum circuit. After playing dates at Omaha, Toledo, Mansfield, Sandusky, and Columbus, they will come East to join the Rose-Midgents co., of which Mr. Frey will be the stage manager. During their stay in Los Angeles Mr. Frey was presented with a gold pin and K. P. charm by Theodore Smith, of Smith and Fuller.

Mr. and Mrs. Bronson, who opened an engagement at the Masonic Roof Theatre, Chicago, on August 22, have been compelled to cancel all their contracts, owing to the serious illness of Mrs. Bronson. Her physician has forbidden her to appear until her complete recovery. The Bronsons will go to their farm in the Maryland pine hills, and will make their reappearance in New York in a few weeks in their bright new comedietta, *A Golden Slipper*.

Nettie Fields was presented with a diamond marriage ring by her husband, Henry Frey, during their recent engagement in San Francisco.

Navin Brothers' Vaudeville company opened at Portland, Maine, last week. They will play Halifax, N. S., and will then sail for the West Indian Islands. John G. McDowell is stage manager of the company.

M. Witmark and Sons have received a commission from Yvette Guilbert to forward her several comic songs, which she will translate and sing in French.

Emma Carus is making a hit with "Take Back Your Gold," and her own song, "The Crimson Chain."

Annabelle, the pretty dancer, who refused to appear at the famous dinner given at Sherry's some months ago, is in the bill at Keith's Union Square this week.

Healey and Marba, "the American dolls," have their route laid out in Europe from August 2, 1897, to October 31, 1897.

Dolph Levino is very clever with pencil and brush, and spends a great deal of his spare time making sketches.

The Three Allens, in their unique and original specialty of society dancing, will be at Atlantic City until September 11.

Derenda and Breen, double club jugglers, played Savin Rock, New Haven, last week. This week they are at Riverton Park, Portland, Maine.

Pony Moore will come to New York in the near future.

Dan Lowrey, a music hall manager of Belfast, died recently in that city.

Margaret Webb visited her home, Seneca Falls, N. Y., on her trip to the West, where she is singing with much success on the Hopkins circuit.

Hayes and Bandy, who have just closed a successful engagement over the Keith circuit, will join William Jerome's Comedians on September 6 for a season of thirty weeks.

Charles Leonard Fletcher will produce a new sketch, written by himself, in which he will appear, assisted by Sylvia Lisle. The sketch is entitled *A Lesson in Love*, and is said to contain ideas new to vaudeville.

Ada Melrose did a new singing and dancing act at the Casino Roof last week, scoring an immediate hit. It was her first appearance in New York in several seasons. The beauty of her dresses attracted considerable attention.

Hattie Starr has received over \$3,000 in royalties from the sale of her song "You're So Good, Daddy." This is from America alone, and she expects that the total will be swelled by the returns from England, where the song has been sung with much success.

The Four Cohans' new petite farce-comedy, *Money to Burn*, will be presented for the first time in New York at Tony Pastor's Theatre during the week of September 13. The Cohans are at the Auditorium, Baltimore, this week, with Hyde and Behman's, Brooklyn, to follow.

Lizzie Evans and Harry Mills in Herbert Hall Winslow's one-act farce, *A Strange Catastrophe*, who were at the Pleasure Palace last week, will be seen at Hyde and Behman's in Brooklyn in September. They will then play the Hopkins circuit, including four weeks in Chicago.

Willard Haisted has made a hit in vaudeville at Phoenix Hill Roof Garden, Louisville, introducing his two new songs "Introduce Her to Me, I Say" and "Sweet Mamie Casey." A burlesque dance is a new feature of his specialty.

The Five Castilians have been reorganized and are rehearsing every day for their opening with Hyde's comedians on September 13. Harry Lester has been engaged to play the boy Valentine and Ruby Bridges will be the Fernanda. George Wesson, the manager of the troupe, will resume his old part of Don Cosme. Lottie Walters and Gerald Griffin continue in the same characters in which they have made hits.

Anna Koeler, of Madame Sans-Gene, plays the character part in U. H. Fuller's sketch, *A Dingley Tariff Baby*, which is being presented at Proctor's Theatre this week.

Flo Jansen, who is with Robie's Bohemian Burlesquers, is featuring James Thornton's new song, "There's a Little Star Shining for You" and

"Pretty Black Eyed Sue," and Walter Hawley's march song, "Cora."

Pauline Hall will play a six weeks' engagement on the Keith circuit, beginning at Boston, September 27. She is being booked by W. P. Lykens.

Florrie West is filling a two weeks' engagement at the Howard in Boston. At its conclusion she will go to Providence.

Marie Barnum, the original dancing Quakeress, of London, has invented and copyrighted a novelty called *The Statue Dance*. A statue of Venus is disclosed, which comes to life, dances, and is finally struck by lightning and broken into several pieces. The effects are said to be very startling.

Mr. and Mrs. Alfred Holman will soon go into vaudeville. Mrs. Holman was formerly Blanche Bradshaw.

Manager John B. Doris' wife is still ill at the Martin House. She is being attended by her mother, Mrs. Emma Stokes.

Carrie Sanford was to have joined John T. Sullivan yesterday, to play the soubrette role in his sketch, but she was prevented by the sudden illness of her mother.

Maggie Cline, "the Irish Queen," will return to vaudeville, temporarily at least, on Monday next, when she begins an engagement with Tony Pastor's company in Chicago.

George Fuller Golden, who returned from London a few days ago, is heading the bill on the Floating Roof-Garden this week.

James Thornton, who was filling an engagement at Keith's new theatre in Boston last week, was taken ill and was unable to finish the week.

May Mooney, the talented vocalist, is singing Max S. Witt's new song, "Don't Let Her Love Her Way," on the Floating Roof-Garden this week.

The man who wrote Florrie West's song, "John James O'Reilly," is a compositor upon a Boston newspaper.

Harry E. Daly and his two little coons have closed a two weeks' engagement at Baldwin Park, Quincy, Ill., and opened at the Wonderland, St. Joseph, Mo., yesterday for two weeks.

Harry C. Stanley and Adele Jackson having just closed their third successful engagement over the Keith circuit at the Union Square Theatre, August 24, will begin September 6 to play one week at Electric Park, Baltimore, after which they begin their second tour of the West, opening on the Castle-Hopkins circuit, at the Grand Opera House, Kansas City, September 19. They will appear at the Grand Opera House, St. Louis; Hopkins Theatre, Chicago; Alhambra Theatre, Milwaukee; Avenue Theatre, Pittsburgh; Henck's, Cincinnati; Olympic, Chicago; Haymarket, and the Chicago Opera House. The Orpheum circuit of five weeks will follow.

Lizzie B. Richmond, the wife of W. T. Bryant, is seriously ill. Mrs. Bryant is well known as a character delineator in vaudeville.

The four-year-old mental marvel, Master Lavender Richardson, scored a hit as the star feature week of August 23 at Smith's Auditorium, Bridgeport, Conn. He will rest week of August 30, after which he joins Gus Hill's Novelties for the season of 1897-8, opening September 6 at Hartford, Conn.

The comedy sketch team, Sheridan and Forest, play at Bergen Beach Casino week of August 30, after which they join Gus Hill's Novelties at Hartford, Conn.

E. D. Price says that a Harlem goat found its way into the property room at the Pleasure Palace on Sunday and ate seventeen pairs of silk tights belonging to May Howard.

Dresser and Franklin are presenting a new act at Tony Pastor's this week.

Frederic Clarence's School Girls' and Boys' Quintette are appearing at the Howard Athenaeum, Boston, Mass., this week, and open at Keith's Union Square Theatre September 13, after which they open with the Irwin Brothers co. for the season as one of the leading features.

Cal Stewart, the Yankee comedian, filled a successful engagement at the Bijou Theatre, Philadelphia, last week. He was appointed to close the show after Monday. On September 1 he will begin rehearsals with The Great Train Robbery, in which he plays the Yankee.

Henry E. Dixey and A. L. Guille, the tenor, will head the bill at Keith's Union Square Theatre the week after next.

Mr. and Mrs. B. F. Keith and their friends were at Cologne, Germany, on August 26, having finished seeing the Rhine. The party are all in good health and spirits.

## VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Masonic Temple Roof Theatre: Henry E. Dixey has been retained for another week at this fashionable resort, and is attracting large crowds nightly. His specialty is very pleasing, and he graciously responds to many encores. May Perkins, a phenomenal singer, comes in for a good share of applause: Arthur and Jennie Dunn, Madame Leopoldine, who does wonderful work on the trapeze; Mollie Thompson, the Dawsons, Carlisle Sisters, Hall and Lewis, Spencer and Day, and the cinematograph make up the bill.

Hopkins' Theatre: Panlines and Piqua, grotesques, head the bill. Another attractive feature is the return engagement of the Four Angela Sisters, Moa and Goodrick, Clayton, Jenkins, and Jasper. Margaret Webb, and others. The cinematograph continues. In the near future Manager Hopkins will introduce in the West one of the most beautiful novelties ever arranged. He has purchased from E. F. Albee, general manager of the Keith circuit, the \$20,000 living picture plant producing *Visions of Art* that have been creating such a sensation in Boston and Philadelphia during the past two years.

Haymarket Theatre: The business at this pretty West Side house is big and Manager Jay Rial offered the following splendid bill: LeClair and Leslie, Phyllis Allen, Morton and Beville, Post and Clinton, Dare Sisters, Marie Henth, Master O'Hare, Mand Price, Sep and Joe Earl, the Three Gellers, La Petite Francaise, John J. Welch, Walter McMahon, and Monsieur Geller.

Chicago Opera House: Since the doors of this popular house have been opened, it has been crowded nightly, and the outlook for the season looks bright. The entertainers this week are: Elsie and Errol, Mary Norman, Burke Brothers, La Belle Carmen, John and Nellie McCarthy, the Morellos, Kherns and Cole, Fernando Flcury, Alene and LaRue, Lloyd and Langdon, West and West, Doherty's Poodles, Clark Sisters, Fow and Summers, and the Hennings Trio.

Olympic Theatre: Milton and Dolly Nobles are the headliners, and they are making a big hit with their well written sketch: Caron and Herbert, Kingsley Sisters, Sharp and Platt, William Gilbert, Devone and Schultz, Arline Rumsey, Grierson Sisters, Chris and Maud Lane, Mullaly Trio, Meany and Lenora, Monsieur Bicknell, Keating and Goodwin, Dan Randall, and Bens and Morton, make up the balance of the bill.

Ferris Wheel Park: The business is still continuing good with this open air resort, and Manager Thomas W. Prior offered the following list of clever artists: Foy and Clark, Wallace and La Vene, Tanakas, Myrtle Cregier, and the favorite, Mattie Vickers.

Sam T. Jack's Opera House: Sam T. Jack's famous Tenderloin co. returned this week and are giving improved versions of the Radley Barton Ball and the Silly Dinner. New specialties and comedians, and business excellent.

Clifford's Gaiety: This house is dark. The In Gay Paris co. left Saturday for Louisville, for a week's rehearsals. Barney Fagan will stage the piece and Mr. Frank Davis will look after the business end.

ROCKFORD, ILL.—Harlem Park (Billy Link, manager): Despite the cold weather good houses have been the rule. The Hartman Sisters continue the favorites, and will remain another week. Next week we are to have Kinze and Maximilian and Ron Shields. Colonel Gus Fonda, formerly in advance of Frohman's Hazel Kirke co., will assume the management of The Only Durno co., under which title Professor Durno, the magician, will be known.

PHILADELPHIA, PA.—Gilmore's Auditorium: House show No. 2, with John W. Hanson, John K. R. neil, Imogene Kane, Augustin Xeuville, and Lillian Barlow, Ulle Akerstrom, the Garrisons, Car-

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Florrie West heads the bill at the Old Howard Athenaeum this week, and in addition to the female minstrels the bill presents Lizzie B. Raymond, Mr. and Mrs. Arthur C. Sidman, Gotham Comedy Quartet, Canfield and Carleton, Montague and West, School Boy and Girl Quintet, Riley and Bayler, William Foster, Shayne and Worden, Pete Le Maire, Billy O'Day, the Duquesne Quartet, Williams and Milburn, Mrs. Sam Lucas, Duffy and Sawtell, Jasper, and the Comedy Three.

This is the last week of Frank J. Keenan at the Grand and Eagle's Nest is the play. The olio presents Thomas and Watson in *Our Baby*, the Pantzer Trio, Mastonelle and Montello, the Marsh Trio,



Wesley and Corinne North, Harry Burgoynes, Louis and Trissy Parvo, Katherine Rober follows next week.

Big announcements at the Palace chronicle the fact that the firm of proprietors and managers now consists of John L. Sullivan and Frank V. Dunne. In addition to the London Gaiety Girls, Adele Purvis, Onri, Jim Hall, and Leon and De Monte appear and in the regular show are Al Wilson, Knoll and McNeill, Eva Scarborough, Louis Beauvis, and Raymond and Erle.

Turner's English Girls are at the Lyceum this week, and in the olio appear such favorites as Bella Black, Charles Kenna, the Gleees, and the Lamont Trio.

Among those to appear at Austin and Stone's this week are D'Almeida's monkey theatre, Mr. and Mrs. Allyn, the Sister Brothers, Cliff Nolan, M. Carlo, McCarthy and Reynolds, the Woodson Sisters, Leonard and Fulton, Collins and Wray, Margaret Rosa, Terge and Daniels, William H. Daly, the Bonair Sisters, and Tom Bedford.

Violet Dean's Female Minstrels and Joe McKenna's vaudeville troupe are at the Nickelodeon this week.

German's Minstrels are at the open air theatre at Norwiche Park for the second time this season. September 13 will see the reopening of the Zoo.

JAY BENTON.

**JERSEY CITY, N. J.**—The Bon Ton Theatre opened for the season August 28 with Rice and Barton's Rose Hill English Folly co., continuing until 11. Many alterations have taken place during the summer. New seats have been placed, the orchestra railing has been removed, two side aisles have been filled with reserved seats, standing room for one hundred has been arranged on the orchestra floor, and the entrance has been changed. The business office has been cut in two, and the entrance to the auditorium has been placed at the side instead of at the centre of the lobby. New carpets have been laid, the boxes supplied with new draperies, and the dressing rooms are now spick and span. Business Manager Thomas W. Dinkins arrived in town for the opening, leaving Bergen Beach, where he has been manager. All the big vaudeville cos. are booked, and the Klein Brothers feel confident of a successful season. But few changes will be made in the executive staff. Treasurer Kitchen will again be in the box-office.

John F. Fields, of Fields and Hanson, has not made up his mind what course to follow this season. He has a number of contracts for himself and Mr. Hanson, will probably fill them until the new year, when he will again start out at the head of his own co.

Howard and Stanton, comedians of Newark, have dissolved partnership. Willie Howard has formed a partnership with John Dove, dancing comedian, late of Cohan Hollow co. They will be known under the team name of Willie and Johnnie Dove, and do a comedy sketch this season.

Florence Bindley has given up her idea of starring this season in her new farce-comedy, An Innocent Kid, and has signed with Fred Miller and Mollie Fuller's new vaudeville co., to do her musical specialty. The starring tour has been postponed for another season.

George A. Clarke, at present manager of Salter's Willow Haven Casino, in this city, has signed as a musical comedy, which goes out about September 15. Frank M. Wills is to be the star. The venture is said to be well backed, and has lots of new paper and scenery. There will be twenty-five people in the co.

The Summer resorts on the Boulevard are commencing to show signs of coming to an end. At two of the four places lights among those interested in the management have kept the public away. At Salter's the Olympia Vaudeville co. opened 23rd and 24th. For week August 23rd and 24th. The vaudeville co. is drawing well with a good bill under the direction of Charles D. Gorman.

**NEWARK, N. J.**—Waldmann's Opera House (Fred Waldmann, manager): The season at this house opened 21, when Lang's Operatic Burlesques appeared to S. E. O. The co. includes Robetta and Doreta, Herworth Stockholm, Louise Carver, Pauline Black, Edwards and Conley, Miss Jeanette Elliott, and Joseph Cole. The burlesque, The Twin Kings, was presented with fine scenery and costumes. This co. continues week 23rd. Performances satisfactory. Harry Morris' Twentieth Century Maids 30-September 4. Bentz-Santley co. 6-11.

**PATERSON, N. J.**—Bijou Theatre (Ben Leavitt, manager): Madame Zittella's English Frolics 23rd to good business; co. clever and pleased every one. —Tom: Manager Leavitt has given the house a thorough overhauling, and everything is as bright as a new pin. He expects to have the best attractions in the vaudeville line, and will no doubt meet with the patronage his energy deserves.

**ANDERSON, IND.**—Park Theatre (J. M. Miller, proprietor): This house will open September 6. It has been redecorated and a new drop-curtain has been put up. The people engaged for the opening week are Devaney and Ray, Lulu Wentworth, Morris and Parker, Ed Welch, and Lucy White.

**TRUSHEON, Mich.**—Lake Michigan Park (F. L. Reynolds, manager): Mike and Ireland and the Kent. The Robbins and Lorraine's crowd of 30.

**HAMILTON, O.**—Lindenwald Park Theatre (Thomas A. Smith, proprietor and manager): Bill week August 23rd; Georgia Minstrels, Pickaninny Band, Sanford and Darlington, John W. Foster, and F. A. Young. Business good.

**MANFIELD, O.**—Lake Park Casino (E. R. Endly, manager): Johnson and McKay, the Girards, George Fielding, Nellie Waters, Bride and Edwards, and Innes Brent closed week of August 16 to good business. For week August 23rd Ted and Haley, Charley Case, Frey and Fields, and Minnie Belle.

**CINCINNATI, O.**—A great deal of money has been spent upon the interior of the People's this summer, especially in the decorating and rearranging of the boxes, and the house is as clean as can be. The inaugural of the Fall season occurred Sunday, August 22, when the S. E. O. sign was out in honor of the Merry Widows and the Merry Widows' Frolic and the Bachelors' Reception. In the olio were Maggie Claire, Barnum's flying woman; Prior and Gates, May Kennedy, Beeson, Miles, and Lulu, Mack and Elliott, the Fauvette Sisters, and Tillie and Billy De Witt. Troja came on as an extra attraction and was encored nightly. Next comes the White Elephant Extravaganza.

**TOLEDO, O.**—Casino (Frank Burt, manager): Milton and Dollie Nobles produced their new skit written by Mr. Nobles, entitled, Why Walker Reform, for the first time 22. It is very bright and gives both artists a good chance. Smith and Fuller, Daly Sisters, Nellie Waters and Russell, O'Dell and Russell make up the balance of the bill. Weather too cool; attendance only fair.

**SANDUSKY, O.**—Cedar Point (Charles Burt, manager): This popular resort offers the following bill for week of August 23: The Three Richards, Edna Ang, Emory and Russell, and the Brothers Glee. —Johnson's Island (A. J. Nusley, manager): This delightful resort offers the following week of 23: George H. Adams Comedy co., Harry Edman, the Girards, Tonina and Lily Adams, and Hornmann. —Item: The Minnow's veteran correspondent, Mr. McGowan, of Urbana, Ohio, called upon his Sandusky friends last week.

**COLUMBUS, O.**—Minerva Park Casino (John E. Burke, manager): The bill 23-24 was a good one. Diana headed the list. The others were Ward and Curran, Dixon, Bowers and Dixon, Kelly, and Woods, Lew Randall, De Loris De Graff, and the Lundgreens. All came in for liberal applause. The bill 30-September 5 will include the Flying Bicketts, Cushman and Holcomb, Brothers Glee, Lynch and Jewel, Kate and Emil Girard, and the Deacones. —Items: Harry Vost made a great hit with his new song, "Two Sweethearts of Mine," rendering it most artistically. —De Loris De Graff, a Columbus girl, made her first appearance here, surprising her numerous friends with the manner in which she rendered her selections.

**NEMPUS, TENN.**—East End Park (Charles T. Taylor, manager): The week of August 22 opened to S. E. O. with Cole and Oretta, Grace Marston, Leary and Annie Connors, Latour and Bonnie Mae. The summer season will close September 4, and the regular winter season at the Auditorium will open September 13.

**BUTTE, MON.**—Casino Theatre (Mr. Kenny, manager): The Verdier Sisters, novelty dancers, are the new faces. The old co. all hold over, and the stock on present Behind the Scenes and the comedy A Warm Bath. The stock on A is an excellent one, and is composed of Paul Boardman, late of the Opera

House stock co. C. E. Hand, Eugene and Estelle Warner, Juliette Ciner, Messrs. Handy, Cross, Bell, and Pine.

**LOS ANGELES, CAL.**—Orpheum (Charles Schimpf, manager): The hot wave and counter attractions were unnoticed at this popular house, business being larger despite the week of August 9-15. Adgie, the Lady of Lions, proved as great a drawing card as on the occasion of her first engagement. The Deano Brothers gave a wonderful exhibition of barrel leaping, being the first of the kind ever seen here. Crawford and Manning proved exceedingly amusing in black face. Arriving 23: Papina, Gus Williams, Hilda, Thomas, Frank Barry, Elvira Francelli, and Tom Lewis. Martin Lehman, our own citizen, a comedian, dropped in on us from Chicago for a glimpse of home and a breath of real ozone. He is representing Gustav Walters' interests in the Windy City.

**ROCHESTER, N. Y.**—Music Hall (William Kennedy, manager): Business fairly good 23-24. The olio included Hanson and Mack, the Reynolds Sisters, the Kerins, and the Smiths.

**MIDDLETOWN, N. Y.**—Cottage Theatre (Charles H. Bellenger, manager): August 23-24. Attractions this week are: The Vollmers, Ida Walsh, Beah Sparr, Nettie Herbert, Effie St. Clair, and George H. Wilson. Very good performance and fair business.

**ST. PAUL, MINN.**—Straka's Tivoli Concert Pavilion (John Straka, proprietor): The Ladies' Orchestra give an excellent musical programme week 23-24. Mamie Stuart and Nettie Evans are an attractive feature. Stella Straka's violin solo was heartily encored and was merited recognition. —At the Palm Garden (A. Weinholzer, manager): a good programme is offered week 23-24. Entertainers are Ledegar and Varium, Richard Barrett, Louis Hutchins, Robert C. Grob, Victor Suvell, Monstet. They give a good performance to fair business. —At Wildwood Resort, White Bear Lake, an attractive bill is presented week 23-24. Opened on Sunday, 22, to a large attendance. Entertainers are Blanch Lamont, Lottie Deviere, Harry and May Howard, Beaver and Dahl, Little Charlie, and P. Shea.

**PROVIDENCE, R. I.**—The Olympic, under the management of A. A. Spitz, opened 16 and drew very large houses. The bill was furnished by La Gracie, Cockley and Husted, Dollie Cole, Frederick Clarence's School Girls and Boys' Quintette, Oceana, Arnold Sisters, Lew Benedict, Ida Russell, Leonard and Fulton, and Burt Haverly and Laura Biggar, assisted by John P. Brown. In She Would be an Actress. A first part, called The Surprise Party, opened the show, leading parts being played by Minnie (Clara) John B. Leonard, Lew Benedict, and Mike Cockley.

The week 23-24 opened large and S. E. O. was the order. The bill was exceptionally strong. In the olio were Jennie Yeamans, McAvoy and May, Ida Howell, Montague and West, the Pantzer Trio, Tom Cushing, Minnie Cline and the Abner. It is quite evident that the Olympic is to become a very popular place of amusement. For the week of 30 Zazelle and Vernon, Tanner and Forrest, Three Austins, Rosie Albino, May Wentworth, Silver and Sharp, the Whites, Charles and Minnie Burroughs, and Sisters Tanning.

Flyn's London Gaiety Girls opened the season at the Westminster 16 and, and a good week. Business 23-24 was very good. Manager Batcheller had one of the best house shows ever seen at his theatre. The programme opened with a grand vocal jubilee, with M. A. M. Thatcher as master of ceremonies. This comprised songs and specialties by Frances Hodgson, Annetta Rich, and Mr. Thatcher. The olio included Belle Black, Charles Kenna, Fox and Ward, Simonds and Teley, Morrissey and Rich, and the Newboys' Quintette. A burlesque, called The Walking Delegate, closed the show. Rose Syddell's London Belles 30-September 4.

The Whaley, Cissie Grant, Bingham, and Belle Verna were in the vaudeville at Rocky Point 23-24. As has been the custom for several years, Keith's Opera House opens the season Labor Day with a big vaudeville bill. The opening week is usually given to this style of entertainment, after which comedy and drama will be the order. The bill for the week embraces acts by Williams and Walker, Patrice, Arthur and Jennie Dunn, Alburtns and Bartram, Hurr Grais, Pantzer Brothers, Charles R. Sweet, Quigley Brothers, and others.

HOWARD C. RIPLEY.

#### VAUDEVILLE PERFORMERS' DATES.

Adams and Taylor—Opera House, Chicago, September 13-18.

Adelman and Howe—Exposition, Nashville—indefinite.

Adams Troupe—Electric Park, Baltimore, 30-September 4.

Akerstrom, Ullie—Auditorium, Philadelphia, 30-September 4.

Alburtns and Bartram—Keith's, N. Y., 30-September 4.

Aldrich, Charles T.—Washington, D. C., 30-September 4, Baltimore 6-11.

Aleene and La Rue—Opera House, Chicago, 30-September 4.

Allen, Phyllis—Haymarket, Chicago, 30-September 4.

Allen, Thora—Atlantic City, 30-September 11.

Annabelle—Keith's, N. Y., 30-September 4.

Angela Sisters 4—Hopkins, Chicago, 30-September 4.

Arnold Sisters—Olympia, N. Y., 30-September 4.

Baker and Fonda—Alhambra, Savannah, 23-September 2.

Barlow, Lillian—Auditorium, Philadelphia, 30-September 4.

Bennett, Maggie—Proctor's, N. Y., 30-September 4.

Bens and Morton—Olympic, Chicago, 30-September 4.

Bicknell, Mona—Olympic, Chicago, 30-September 4.

Bingham, J. W.—Proctor's, N. Y., 30-September 4.

Biondelli, The Pastors, N. Y., 30-September 4.

Boyle and Black—Bijou, Philadelphia, 30-Sept. 4.

Boyle, Edward J.—Keith's, N. Y., 30-September 4.

Burke Bros.—Opera House, Chicago, 30-Sept. 4.

Burt, Nellie—Koster's, N. Y., 30-September 4.

Carlisle Sisters—Masonic Roof, Chicago, 30-Sept. 4.

Carlotto—Auditorium, Philadelphia, 30-Sept. 4.

Carmen, La Belle—Opera House, 30-September 4.

Caron and Helle—Olympic, Chicago, 30-Sept. 4.

Caswell and Arnold, Proctor's, N. Y., 30-Sept. 4.

Comer, Imogene—Auditorium, Philadelphia, 30-September 4.

Conway and Leland—Bijou, Philadelphia, 30-Sept. 4.

Crane Bros.—Leland, Philadelphia, 30-September 4.

Clark Sisters—Opera House, Chicago, 30-Sept. 4.

Clayton, Jenkins and Jasper—Hopkins, Chicago, 30-September 4.

Cregier, Myrtle—Ferris Wheel Park, Chicago, 30-September 4.

Cook and Sonora—Olympia, N. Y., 30-September 4.

Davis and Davis—Palace, N. Y., May 1—indefinite.

Gautier, Emile—Exposition, St. Louis, September 8-10.

Geller, Mona—Haymarket, Chicago, 30-September 4.

Geller Troupe—Haymarket, Chicago, 30-September 4.

Garrick Trio—Proctor's, N. Y., 30-September 4.

Garrison, Jules and Ella—Auditorium, Philadelphia, 30-September 4.

Gilbert, William—Olympic, Chicago, 30-September 4.

Grierson Sisters—Olympic, Chicago, 30-September 4.

Golden, Geo. Fuller—Grand Republic, N. Y., 30-September 4.

Heming Trio—Opera House, Chicago, 30-Sept. 4.

Hayes and Lytton—Keith's, N. Y., 30-September 4.

Heath, Marie—Haymarket, Chicago, 30-September 4.

Harney, Ben—Keith's, N. Y., 30-September 4.

Hodges and Lanchester—Koster's, N. Y., 30-Sept. 4.

Hall and Lewis—Masonic Roof, Chicago, 30-Sept. 4.

Hyatt and Pearl—Olympia, N. Y., 30-September 4.

Johnson and Dean—Proctor's, N. Y., 30-September 4.

Kingsley, The—Olympic, Chicago, 30-September 4.

Klerms and Cole—Opera House, Chicago, 30-Sept. 4.

Kilroy and Rawson—Proctor's, N. Y., 30-September 4.

Kernell, John—Auditorium, Philadelphia, 30-Sept. 4.

Keating and Goodwin—Olympic, Chicago, 30-Sept. 4.

Lane, Chris and Maude—Olympic, Chicago, 30-September 4.

Lamont Family—Keith's, Boston, 23-24.

Lancaster and Collins—Proctor's, N. Y., 30-Sept. 4.

Lawrence and Harrington—Bijou, Philadelphia, 30-September 4.

Lloyd and Langdon—Opera House, Chicago, 30-September 4.

Lane Sisters—Koster's, N. Y., 30-September 4.

Lancaster and Collins—Proctor's, N. Y., 30-Sept. 4.

Morton and Revelle—Haymarket, Chicago, 30-Sept. 4.

Metropolitan Three—Keith's, N. Y., 30-September 4.

Moe and Goodrich—Hopkins, Chicago, 30-Sept. 4.

Meany and Lenora—Olympic, Chicago, 30-Sept. 4.

Morris, Clara—Keith's, N. Y., 30-September 4.

McAvoy and May—Proctor's, N. Y., 30-Sept. 4.

Morton, Sam and Kattie—Proctor's, N. Y., 30-Sept. 4.

Montgomery and Stone—Bijou, Philadelphia, 30-September 4.

Mimic Four—Bijou, Philadelphia, 30-September 4.

McMahon, Walter—Haymarket, Chicago, 30-Sept. 4.

McCarthy, John and Nellie—Opera House, Chicago, 30-September 4.

Metropolitan Trio—Olympic, Chicago, 30-September 4.

Neaville, Augustin—Auditorium, Philadelphia, 30-September 4.

Norman, Mary—Opera House, Chicago, 30-Sept. 4.

Nobles, Milton and Dolly—Olympic, Chicago, 30-September 4.

Norman and Jacobs—Opera House, Chicago, 30-September 4.

O'Hare, Joe—Haymarket, Chicago, 30-September 4.

O'Brien and Havel—Koster's, N. Y., 23-September 4.

Ott Brothers—Keith's, N. Y., 30-September 4.

Olympia Quartette—Proctor's, N. Y., 30-September 4.

Oliver—Koster's, N. Y., 30-September 4.

Pantzer Brothers—Koster's, N. Y., 23-September 4.

Perkins, May—Masonic Roof, Chicago, 30-Sept. 4.

Palmetto and Piquo—Hopkins, Chicago, 30-Sept. 4.

Post and Clinton—Haymarket, Chicago, 30-Sept. 4.

Price, Maud—Haymarket, Chicago, 30-September 4.

Pitrot—Proctor's, N. Y., 30-September 4.

Quinto, Sig.—Olympia, N. Y., 30-September 4.

Russell, Ira—Keith's, N. Y., 30-Sept. 4.

Reeves, Al—Proctor's, N. Y., 30-Sept. 4.

Ransome, John W.—Auditorium, Philadelphia, 30-Sept. 4.

Rodina, Adolina—Bijou, Philadelphia, 30-Sept. 4.

Rumsey, Arline—Olympic, Chicago, 30-Sept. 4.

Randall, Dan—Olympic, Chicago, 30-Sept. 4.

Rooney and Harding—Proctor's, N. Y., 30-Sept. 4.

Rogers and Ryan—Proctor's, N. Y., 30-Sept. 4.

Rice and Elmer—Olympia, N. Y., 30-Sept. 4.

Rawson and June—Keith's, Phila., 30-Sept. 4.

Ryan, Sam J.—Grand Opera House, Washington, 30-Sept. 4.

Sept. 4, Auditorium, Baltimore, 6-11.

Hayes, Mrs. James F. Hayes (Frankie Sullivan), at New York city, on August 24, aged 39 years.

MENZIES.—At New York, on August 26, 1897, Matthew Menzies, high-diver.

NABB.—Louis Nabb, at Chicago, Ill., on August 27.

SPENCER.—Harlow Milton Spencer, at Winsted, Conn., on August 26, aged 77 years, of paralysis.

SCOTT.—Mrs. L. N. Scott, at St. Paul, Minn., on August 23.

#### LETTER LIST.

Members of the profession are invited to use The Mirror's post-office facilities. No charge for advertising or forwarding letters. This list is made up on Monday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and unclaimed for will be returned to the post-office. Circulars and newspapers excluded.

#### WOMEN.

Adler, Miss	Fuller, Minnie	Nelson, Flo
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Abell, Una	Fisher, Grace	Edgwood, Mita
Abbott Sisters	Flanagan, Kitty	Quila, Grace
Allen, Archie	Forrest, Louise	Parker, Anna G.
Armstrong, Sidney	Gray, Alice	Pratt, C. Mrs.
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Bidwell, Sylvia	Guto Leones	Sargent, Geneva
Bridges, Minnie	Goldman, Chas.	Pro-fice, Fred
Burnett, Josephine	Mrs.	Pursell, Kate
Bushy, Jennie	Groux, Marion	Prince, Grace
Berny, Louise D.	Gilroy, Mamie	Polscher, Ella
Bertala, Alben	Gay, Corlie	Perry, Irene
Bell, Maud	Humphrey	Rust, Clara B.
Barclay, Helen J.	Harding, Maud	Rainbridge
Bouton, Mabel	Huntington	Rollins
Bergere, Helen	Wright	Ross, Artine
Blackwood, Fanny	Hampson, Mary	Russell, E.
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Callahan, Willie	Hack, Louis H.	Reid, Lucia
Cuthbert, May	Hack, Louis H.	Rice, Blanche
Comstock, Nellie	Hack, Louis H.	Rice, Blanche
Carlson, Violet	Hack, Louis H.	Rice, Blanche
Cowles, Ida	Hack, Louis H.	Rice, Blanche
Clydes, Marion	Hack, Louis H.	Rice, Blanche
Craddock, Maudie	Hack, Louis H.	Rice, Blanche
Clayton, Maudie	Hack, Louis H.	Rice, Blanche
Calhoun, Julia	Hack, Louis H.	Rice, Blanche
Campbell, Fanchon	Hack, Louis H.	Rice, Blanche
Carle, Alice	Hack, Louis H.	Rice, Blanche
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## IMPORTANT WARNING!

**SAM T. JACK'S OPERA HOUSE,  
CHICAGO, Aug. 24, 1897.**

By reason of the piratical tendencies of unscrupulous traveling managers, and their continual attempted infringements, I beg leave to submit the following for the careful attention of responsible and honorable proprietors and managers of theatres throughout the United States, and I trust you will not book any companies endeavoring to arrange dates with you who are using my **COPYRIGHTED** property or any imitation thereof without my written

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Yours respectfully, **SAM T. JACK.**

**TO WHOM IT MAY CONCERN:**

We have very thoroughly examined the copyright of the above plays, and certify that the plays and titles above referred to are duly copyrighted according to the statutes of the United States. Any unauthorized performance of said plays and titles, or colorable imitation of the same, will be a violation of law, and the offender prosecuted therefor.

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